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School of the Museum of Fine Arts

A Department of the Museum of Fine Arts
Affiliated with Tufts University

230 The Fenway
Boston, Massachusetts 02115

Main Number
(617) 267-6100

Admissions Office
Degree and Diploma Applicants
Interviews and Tours
(617) 267-1218
(617) 267-6100 Ext 628

Continuing Education
Evening, Saturday, Summer
Part Time Course Work
(617) 267-1219
(617) 267-6100 Ext 642

Contents

From the Director of the Museum	3
Preparing for a Life in Art	5
The Studio Program	7
Academic Resources: Tufts University	9
Student and Faculty Work	11
The Museum and the Boston Area	23
Special Programs	25
Most Asked Questions	29
Faculty	31
How the School Operates	33
Diploma and Degree Programs	34
General Information	37
The Review Board System	39
Admissions Requirements	40
Foreign Student Applicant	41
Career Portfolio Days	42
Tuition and Fees	42
Application	44
Financial Aid	46
Course Descriptions	49
School Calendar	66

Continuing Education

Evening & Saturday Courses: General Information	67
Calendar	68
Evening and Saturday Courses	68
Additional Course Options	74
Summer School	74
Continuing Education Application	75

Cover Photograph: Dina Lew Fishbaine
(Alumna)
Students, faculty and staff in the School's
Katherine Lane Weems Center

Below: The School of the Museum of Fine
Arts showing the original 230 The Fenway
Building, the Katherine Lane Weems Center
and the Ralph and Eleanor Cabot Bradley
Building



School of the Museum of Fine Arts

230 The Fenway, Boston, Massachusetts 02115

A Department of the Museum of Fine Arts / Affiliated with Tufts University

Admissions Office

Telephone (617) 267-1218

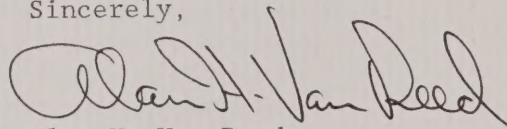
MUSEUM SCHOOL CATALOG 1990-1991

Enclosed you will find the latest catalog describing the Museum School and its programs. As you look through the catalog, I believe you will be surprised at the range of options and opportunities that are available here at the School. We are particularly proud of our long tradition of excellence in the studio arts which began in 1877. In our degree programs, the academic components are offered through a long-standing affiliation with Tufts University.

The catalog is only a start; I hope that you will feel free to call us with any questions that you might have about our programs and facilities. Better yet, I would encourage you to visit the School, which would give you the opportunity to sit in on some classes and show your portfolio here in the Admissions Office. We also travel on a nation-wide basis and it may be possible to meet with one of our staff at a regional Portfolio Day. The listing of these events can be found on page 42. Complete admissions requirements start on page 40.

For more information on our programs or to arrange a visit, please call the Admissions Office (617) 267-1218, (617) 267-6100 ext. 626, or write in care of the address shown above.

Sincerely,



Alan H. Van Reed
Dean of Admissions

P.S. The application is included in the catalog and can be found on page 44. Request for financial aid information can be found on page 47. The Museum School Admissions Committee reviews portfolios on a "rolling" basis throughout the academic school year. Every Friday morning is reserved for portfolio reviews. The School has no deadline for applications but sooner is better than later as last year we had to resort to a wait list by late July.



Bruce K. MacDonald
Dean of the School
Computer Graphic Image
by Tom Norton (Faculty)

The Diploma Program is the heart of the Museum School. It was designed to help artists combine the two most important aspects of their education.

The first is mastery of craft. Craftsmanship is the means by which the living, expressive inner life of an artist finds its way into a work of art. However, craft can also be a trap. Beyond a certain point, it is mere decoration.

The second is mastery of self. You are the origin of what is most important in your art. Originality which seems to come from the outside is usually mere cleverness which will hinder the attempt to express the poetry of your own inner life. But your individuality is filled with magic quietly waiting for you to become more perceptive. That is the source of your art.

Mastery of craft and self constitutes an education in creativity. In pursuit of this, students may select from the School's wide array of courses to design a curriculum suited to individual talent and need. Every area of study is supported by an accomplished faculty, an extensive visiting artist program and an energetic exhibitions schedule.

In a program formulated in affiliation with Tufts University, students can also earn the Bachelor of Fine Arts with an optional teacher preparation program or the Master of Fine Arts degree. In addition this affiliation offers a double degree program in which students can work toward the Bachelor of Fine Arts and a Bachelor of Art or Bachelor of Science concurrently. In all of the degree options, the Museum School Diploma Program provides the studio courses and the academic courses are provided by Tufts University, which awards the degrees.

Bruce K. MacDonald
Dean of the School



Claude Monet, *Nymphéas Paysage D'eau*,
1905, Oil on canvas, 35½x39¼ in., Gift of
Edward Jackson Holmes, Collection Museum
of Fine Arts, Boston



One of the most heartening statistics regarding attendance at our Museum is that on any given day between 40 and 100 Museum School students make the short pilgrimage across Museum Road for a visit to the Museum itself. This statistic lends credence to the oft-repeated claim that the best “campus” for an art school is an art museum—a place where students can go for reflection and inspiration, to see works of art from many times and places and representing a broad spectrum of human creativity through the centuries. Many of my friends who are artists tell me that they enjoy “using” museums, mining their contents for works of art from which they can learn or which embody points of view with which they feel a spiritual or stylistic kinship.

I hope all the students in our School will similarly exploit the Museum of Fine Arts, taking advantage of proximity and accessibility, seeking out the galleries in which our extraordinary permanent collections are housed. In its own time, every work of art in the Museum was new and modern and, as traditional as they now look, many were considered scandalously avant-garde!

Alan Shestack

Alan Shestack
Director of the Museum

Huntington Avenue entrance of the Museum of Fine Arts, Boston





Doug and Mike Starn (Alumni), *Large Blue*
Film Picasso, 1989, Toned Ortho Film, Glue,
Plexi, Wood, 102x104 in.

Your commitment to a life in art is a serious one. The Museum School offers an unparalleled combination of programs and resources to support your professional development:

The studio curriculum is completely elective for students at every level, and includes a wide range of traditional and contemporary media.

Options include the all-studio curriculum leading to the School's diploma, as well as undergraduate and graduate degree programs.

The School, as a department of the Museum of Fine Arts, has special access to one of the world's great comprehensive art collections and its extensive art library.

Unlike most independent colleges of art, our Tufts University affiliation provides a broad range of academic resources at a university of top national rank.

The faculty consists of seventy-one outstanding, active artists.

The School was founded in 1876, and its alumni roster includes leading artists in many fields, from its earliest years to the present.

The Boston area is an environment which abounds in educational, cultural, historical and recreational resources.



Greg Heins

Cy Twombly, *Near Parnassus*, 1964.
Mixed Media on Canvas, 81x86 in., Signed
on front in pencil: "Cy Twombly Rome 1964",
Collection of Mr. and Mrs. Graham Gund
Cy Twombly attended the School 1947–49.



Marc Malin



Marc Malin

Since it was established in 1876, the School has maintained an unexcelled record for the quality of its professional training of artists. An all-elective studio curriculum is taught entirely by practicing artists of national and international distinction.

The School is a department of the Museum of Fine Arts, and as such its students have access to one of the most outstanding and comprehensive collections of art to be found anywhere in the world.

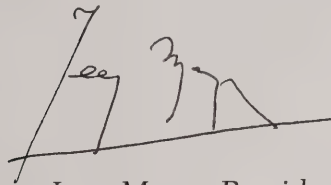
A range of diploma and certificate programs are offered.

Painting Studio, 1908

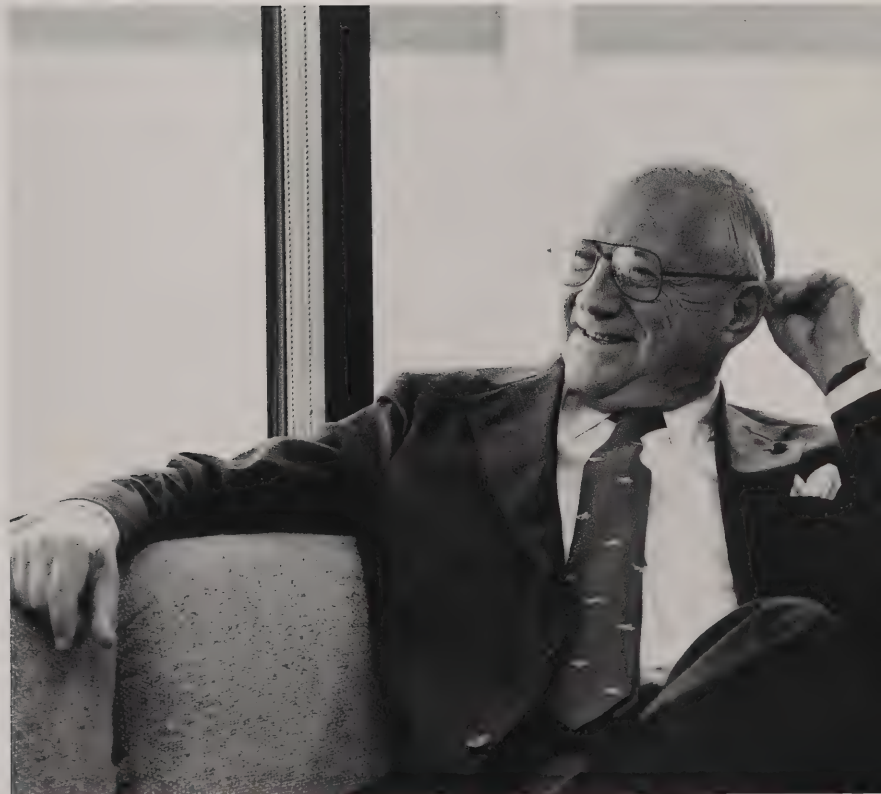




Tufts University's affiliation with the School of the Museum of Fine Arts enriches our campus with the presence of developing creative artists and their work. Each institution offers the students of both the Museum School and Tufts a broad range of resources which strengthens their curriculum, whether in the practice of the Arts or in the cultural background which sustains them. This association between two institutions with complementary missions provides a happy example of "the best of both worlds."

A handwritten signature in dark ink, appearing to read 'Jean Mayer', written over a horizontal line.

Jean Mayer, President
Tufts University





Keitaro Y

Mimi Bogard (Fifth Year Student),
Orange Grove Blue Fish, Mixed Media,
48x50 in. (Detail)

In accomplishment, in ambiance the School of the Museum of Fine Arts, Boston, is as fine an institution as I have seen anywhere in the western world. It is impossible for an artist not to love it, its students and its personnel at first sight, and it is an oasis of creativity in a city that is more generally intellectual than earthy.

Robert Motherwell, Artist



Dan Wills (Faculty), *Olive Oil*, 1989, Wood and Fiberglass, 76x26x26 in.



Keitaro Yoshioka

Terri Ann Anthony (Fifth Year Student), *When We Dead Awaken*, Mixed Media, 1988, 18x14½ in.



Above: Jane Hudson (Faculty),
Rite, 1988. Video Still

Left: Susan White (Student), *Mask with
Hands II*, 1987. Cast Aluminum, 20x13 in.





Above: Donald Saaf (Fifth Year Student, Traveling Scholar), *Untitled*, 1988, Oil on Canvas

Left: Ellen Marrs (Student), *Object To Be Destroyed*, 1988, Steel, Photo, X-ray, Christmas Lights



Above: Stephanie Klavens (Student), *Lonely Building*, Color Photograph, 8½x12½ in.

Right: Joel Babb (Faculty), *Emerson Street, South Boston*, 1986, Oil on Canvas, 60x50 in. (Detail)





Above: Bill Burke (Faculty), *Phnom Park*, 1988, Photograph, 10¼x15¼ in.

Right: Bruce Conkle (Student), *Untitled*, 1988, Mixed Media





Cliff Priett

N. Noon Coda (Student), *Untitled*, 1989,
Ceramic, Copper Wire



Above: Chuck McNally (Fifth Year Student, Traveling Scholar), *Tribute to Jean-Michel*, 1989, Polaroid and Paint, 35x41 in.



Left: Saba Manouchehri (Student), *Necklace*, 1988, Silver, Copper, Brass, Pearl, Gold



Joseph Beuys, *Capri-Batterie*, 1985, Mixed Media (Lightbulb, Socket, Lemon), 7¼x7¼x6⅛ in., Collection, Museum of Fine Arts, Boston, Gift of Lucio Amelia

The Museum of Fine Arts, founded in 1870, has one of the most comprehensive and outstanding collections of art to be found anywhere in the world. As a department of the Museum of Fine Arts, the School has a rare opportunity to employ the educational facilities, collections and special programs of the Museum.

The Museum's work of restoration, conservation and analysis may be observed in the Research Laboratory. The Museum Library, containing 120,000 books and pamphlets, is one of the major collections of reference material on art in the world.

The new West Wing, which opened in July, 1981, provides extensive new exhibition space and other amenities.

Contemporary Art

Founded in 1988, the department has an international focus and is responsible for acquiring and exhibiting art of the past three decades in all media. The department will build upon the collection assembled by the Museum's former Department of Twentieth Century Art. The department is represented by major works including those of Morris Louis, Franz Kline, Hans Hofmann, Anthony Caro, Dan Flavin, and David Smith. Recent acquisitions include works by Ellsworth Kelly, Anselm Kiefer, and Andy Warhol, as well as those by younger artists such as Sherrie Levine, Annette Lemieux, Ross Bleckner, Thomas Ruff, and Museum School graduates Doug and Mike Starn. An active exhibitions program, which encourages artists to help shape the form and content of their exhibitions, will bring such major contemporary artists as Louise Lawler, Robert Wilson, and Martin Puryear to the Museum Community.

European Decorative Arts and Sculpture

This department presents a broad collection of European decorative arts ranging in date from the sixth century to the mid-1940's. The department also offers a fine collection of Chinese export porcelain and the Leslie Lindsey Mason Collection of Musical Instruments.

Prints, Drawings and Photographs

The collection of prints dating from the 15th century to the present is one of the seven most important in the world. These, together with European and American drawings, illustrated books, and photographs, constitute an estimated half million works of art.

Asiatic Art

The Boston Museum's Asiatic collections are universally recognized as the most extensive assemblage to be found anywhere under one roof. Artistic traditions, covering Far Eastern, Islamic, and Indian art date from the third millennium B.C. to the contemporary era.

Classical Art

Encompassing the entire range of Greek, Roman, and Etruscan art, the Museum's Classical collections are considered significant for their high artistic quality and wide variety of unique objects. The sixth, fifth, and fourth centuries B.C. are well represented, as is the early Roman Imperial period.

Egyptian and Near Eastern Art

The entire range of Egyptian art is covered by these collections. Old Kingdom art, art from the pyramids in Egypt, and Kushite art from the Sudan are particularly well represented, and the Middle Kingdom, the New Kingdom, and the Later Period hold a position that is second to the collections of few other museums.

Textiles

This collection is ranked among the greatest in the world in terms of the extraordinarily high quality and rarity of individual pieces. Included are weavings, embroideries, laces, printed fabrics, and costumes from all parts of the world, ranging in date from the Pharaonic period in Egypt to the present time.

American Decorative Arts and Sculpture

The Museum's collections of American decorative arts and sculpture range from the colonial period up through the present time, with major emphasis on pre-Civil War New England. Furniture, silver, pewter, glass, ceramics, and sculpture are on exhibition, as well as an important collection of ship models.

Paintings

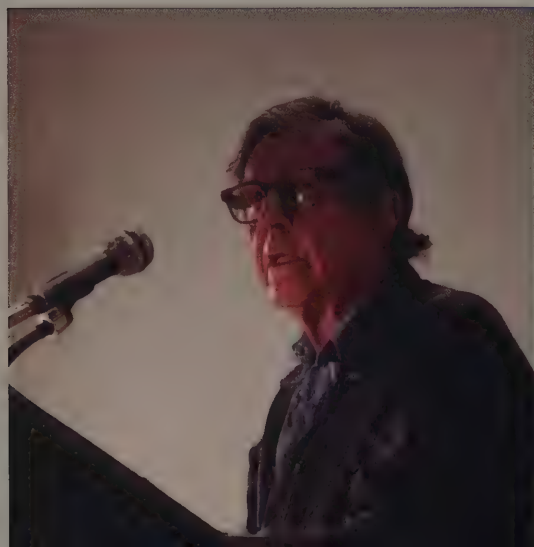
The Museum has one of the world's foremost collections of paintings ranging from the 11th century to the early 20th century. This department is particularly noted for French painting from 1825 to 1900, with works by Impressionists especially well represented.

The Boston Area

The Museum of Fine Arts is but one of a vast number of cultural, historical, educational and recreational resources in the Boston area. Some examples of these resources are the Boston Symphony Orchestra, New England Aquarium, Boston Public Library, Harvard University, The Opera Company of Boston, The Boston Ballet, Massachusetts Institute of Technology, Institute of Contemporary Art and the Isabella Stewart Gardner Museum.

Tenshin-en (The Garden of the Heart of Heaven), Dedicated 1988, to the memory of Okakura Kakuzo and donated by Nippon Television Network Corporation, Museum of Fine Arts, Boston





Above: TODT (Collaborative Installation Artists), Visiting and Exhibiting Artists, 1990, Detail, Whitney Museum Installation, 1985

Left: John Cage, Visiting Artist, 1989

Fifth Year Certificate Program and Traveling Scholarships

The Fifth Year Certificate Program is a year of intensive independent study in studio art. It provides an opportunity for outstanding advanced students to devote a year to the development of their work with as few distractions as their circumstances allow. The resources of the School, including faculty, are available to Fifth Year students on an as-needed basis.

One of the most favorable aspects of this program is the opportunity for a teaching assistantship. This feature has proven quite successful since it provides for a rich exchange of ideas very useful to both Fifth Year students and less experienced students.

The Fifth Year Certificate is awarded at commencement to students who satisfactorily complete the program. The culmination of the Fifth Year is the Traveling Scholarship Competition, an annual presentation of work by the Fifth Year students to a special jury. This jury recommends the award of approximately \$75,000 in endowed funds for worldwide travel and study to the most outstanding competitors.

This program is not approved for the training of veterans and/or other eligible persons under the provisions of Title 38, United States Code, as amended.

Special Prize Funds

There are three special prize funds: income from the Boit Fund is used as prizes for work completed during the summer recess by returning students. The Dana Pond Fund allows the School to award three substantial prizes in painting. These funds amount to approximately \$10,000 annually and are awarded during juried competitions. There are a number of lesser funds made available for work in sculpture, drawing, printmaking, ceramics and metalsmithing.

ProArts Consortium

The Museum School is a member of a consortium of other professionally-oriented institutions in Boston known as the ProArts Consortium. Other members at this time include the Massachusetts College of Art, Emerson College (a college of communications and theatre arts), the Boston Architectural Center and the

Boston Conservatory. Course exchanges among the consortium membership, special programming and library privileges offer Museum School students a broad range of curricular opportunities. They may also audition for choral groups and the orchestra at the Boston Conservatory or join intramural sports teams at any of the ProArts colleges. Cross-registration for this program is done at the Registrar's Office.

East Coast Exchange Program

The School of the Museum of Fine Arts has an agreement whereby selected advanced undergraduate students may spend a semester as exchange students at a number of other schools in the east coast area. The Dean of Students is the coordinator of this program. The participating schools are:

The Cooper Union School of Art
New York
The Maryland Institute College of Art
Baltimore
Massachusetts College of Art
Boston
Nova Scotia College of Art and Design
Halifax, Nova Scotia
Parsons School of Design
New York
Otis Art Institute of Parsons School of Design, Los Angeles
University of the Arts
Philadelphia
Pratt Institute
Brooklyn
Rhode Island School of Design
Providence
Tyler School of Art
Philadelphia

Other Exchanges

Exchange Opportunities exist between the Museum School and The School of the Art Institute of Chicago, MIT's School of Architecture, and neighboring Wentworth Institute of Technology. See the Dean of Students for these exchanges.

Visiting Artist Program

Visiting Artists provide a major professional stimulus to the School program. Each year, in response to student and faculty interest, artists are invited to give presentations on their work and meet with students. In addition to this all-school program, each area invites artists to present their work and conduct work-

shops in various disciplines. Listed below are recent visiting artists. (Also see Four Sculptors Program).

Magdalena Abakanowicz, sculptor
Vito Acconci, sculptor, conceptual artist
Terry Allen, musician and visual artist
Carl Andre, sculptor
Dore Ashton, arts writer and critic
Alice Aycock, sculptor
John Baldessari, photographer, conceptual artist
Harris Barron, performance artist
Black Maria Film and Video Festival
Ross Bleckner, painter
Robert Bly, writer and poet*
John Cage, composer and graphic artist
Peter Campus, video artist
Arthur and Corinne Cantrille, Australian filmmakers
Arthur Danto, arts writer
Karen Finley, performance artist
Eric Fischl, painter
Roberta Friedman and Grahame Weinbren, installation and video artists
Nan Goldin, photographer
Nancy Graves, sculptor
The Guerrilla Girls, "Conscience of the Art World" Women Artists/Activists
Robert Heineken, photographer
David Hockney, painter and photographer
Jenny Holzer, public media artist
Robert Irwin, conceptual artist
Jill Johnston, arts writer
Mary Kelly, visual artist
Barbara Kruger, visual artist
Donald Kuspit, art critic
Joel Meyerowitz, photographer
Dennis Oppenheim, sculptor
Lucio Pozzi, painter and conceptualist
Yvonne Rainer, performance artist and filmmaker
Mia Westerlund-Roosen, sculptor
Kathy Rose, animator
Carolee Schneemann, performance and visual artist
Feodor Hitruk and Juri Norstein, Soviet animators
Nancy Spero, printmaker and visual artist
Phillip Taaffe, painter
TODT, collaborative artist group
Anne Truitt, sculptor and author
William Wegman, visual artist
Robert Wilson, visual and theatre artist
Terry Winters, painter

*funded by the Massachusetts Council on the Arts and Humanities

Karin Rosenthal



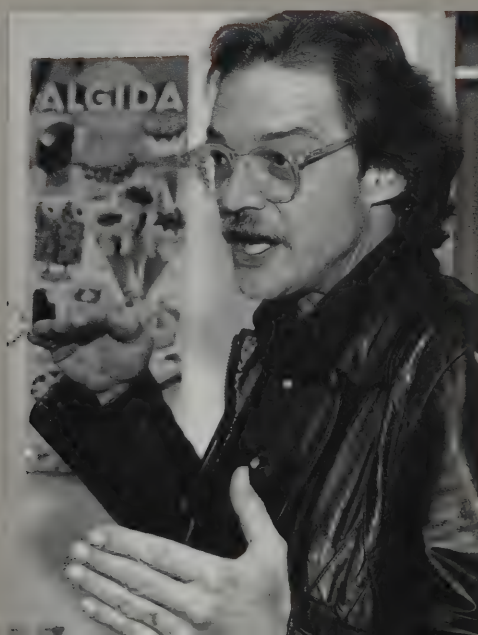
The Guerrilla Girls, *Conscience of the Art World*, Visiting Artists/Activists, 1989



Above: The Barbara and Steven
Grossman Gallery

Right: Terry Allen, Visiting Artist, 1989

Karin Rosenthal



Artists Business and Survival Skills Course

This program is designed especially for our advanced students and deals with the issues artists will face in their future life's work. Questions that are addressed include, Will I be able to live off my work? Will I be able to find the time and space to make my art and the opportunities to show it? How will I know when I'm ready to market my work? How do I find a dealer? What are the other ways to sell and show work? How do I find grants? What do I need to know about taxes or bookkeeping? What about contracts and copyright? What are my rights? Who are these curators and critics who have influence in this field? Coordinated by an artist, each of the 24 sessions brings an expert in the field to the class. We hope students emerge with a clearer sense of where they and their work fit into the art world and what their personal goals may be. Offered one semester per year.

Spring European Trip

Every spring at the time of the spring recess or in May, the Art History faculty of the Museum School lead a trip to Europe. It is designed to introduce our students to the great museums, historic monuments and current art of major European cities. Each student participant receives a scholarship to help defray their costs. The trip also provides an opportunity for younger students to get to know older artists and alumni, who generally make up thirty percent of the group. Past trips have included London, Paris, Amsterdam, The Hague, Nice, Milan, Venice, Florence, Barcelona, Madrid, and Rome. Tentatively scheduled for 1991: Berlin, Dusseldorf, Cologne.

Meet the Critics

Each spring a special course for advanced students meets weekly with visiting art critics, museum curators, art dealers, and collectors to discuss issues of importance in art making today. The seminar format permits students to discuss their work and concerns with nationally known spokespersons in the art world. Past visitors have included: Dore Ashton, Jed Perl, John Elderfield, Benjamin Buchloh, Kathy Halbreich, Charles Millard, Kenneth Baker, Carl Belz, Lisa Dennison.

Four Sculptors Program

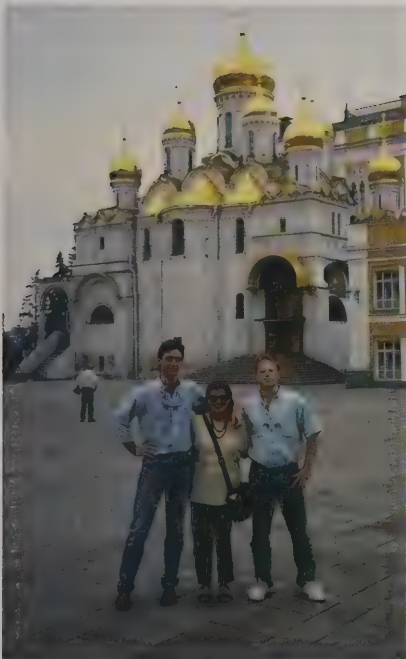
The Four Sculptors Program has, for a number of years, been an innovative part of the curriculum of the Museum School. Four visiting artists, each in turn, lead an all day workshop one day a week for six consecutive weeks. Students are critiqued on their ongoing body of work and exposed to nationally known artists whose work articulates current sculptural issues. Guests are chosen for the diverse points of view their work represents, which has ranged from the figurative, narrative to abstraction and performance.

Previous participants have included Michael Singer, Judy Pfaff, Mel Kendrick, George Trakas, Athena Tacha, Rosemarie Castoro, Les Levine, Harmony Hammond, Jim Biederman, Donna Dennis, Jim Wolf, Alice Aycock, William Tucker, Michael Timpson, Nancy Grossman, Robert Rohm, Roger Williams, Harold Tovish, David Aronson, Brower Hatcher and Hana Tierney, Paul Bowen, Hugh Townley, Jay Coogan, Maureen Connor, Mia Westerlund-Rosen, Ellen Driscoll, Jene Highstein, Judith Shea, Eve Andree Laramee, Joel Fisher, Nancy Bowen, and James Casebere.

Visiting artists for 1990–1991 will be Ralph Helmick, Robert Lobe, Marianna Pineda and Wade Saunder.

Exhibitions

In addition to the Museum's permanent and special exhibitions, the School annually organizes a comprehensive program of exhibitions in the Barbara and Steven Grossman Gallery. The schedule includes exhibitions of work by faculty, students, and alumni, as well as work by invited contemporary artists. Exhibitions are selected to create a forum that simultaneously reflects the broad spectrum of directions and activities within the School and in the field of contemporary art. Other highlights include the annual exhibition by winners of the Traveling Scholarship Awards, installed in the Museum of Fine Arts, and the Student Annual. The Student Annual is a major exhibition, held in the Grossman Gallery and Anderson Auditorium, which represents the work of students in all media from all departments.



Leah DePrizio (Fifth Year Student, Traveling Scholar), The Kremlin, Moscow, 1989





Recording Studio

What is the difference between the diploma and undergraduate degree programs?

The all-elective, all-studio diploma program requires 120 credits of studio art (normally four years of studio courses plus optional history of art). The undergraduate degree programs require 90 studio art credits plus the specific academic courses listed on page 34.

What is the connection between the Museum of Fine Arts and the School?

The School is a department of the Museum of Fine Arts. Students and faculty have special privileges of access to the Museum's curatorial departments and library. This access varies with student and faculty interests, but we believe it to be a major asset.

What are you looking for in a portfolio?

We're looking for you, in a sense. And what you decide to include tells us something about you. That's why we are not very specific about portfolio requirements. We are looking for ideas more than objects—what you think about and care about as reflected in the work. Naturally your portfolio will reflect your past experiences and training. It is appropriate in some cases to include such things as poetry or taped music in addition to visual art.

What kinds of social activities are offered at the Museum School?

Few other than School and Museum functions such as exhibition openings, film showings and other events. However, there are more cultural, recreational and social events of all kinds throughout the city—many student-oriented—than most people can take advantage of.

What kinds of people go to the Museum School?

People who have heard of and want the School's flexible, elective programs. Almost 70% have been to other institutions beyond the high school level. There is a wide age range, and most students have a lot of self-motivation.

Can I major in Graphic Design?

A growing number of students have been majoring in graphic design at our School in recent years. We recommend that they utilize the whole school to construct a program that includes drawing, painting, art history, printmaking, photography, film, video, and computer courses along with classes in the graphic design area where skills developed throughout the School can be focused.

What happens to your graduates?

Most graduates continue professional goals in their major art interests. They very often become involved in teaching; they become affiliated with a gallery or professional studio for exhibitions and

sales; depending on the media, freelance work and commissions may be available. Often two or more of these activities are combined. We are proud of the number of graduates who achieve significant recognition in their fields within a relatively short period following graduation.

About housing—where do your students live?

Essentially, students make their own arrangements for living accommodations. The School is sometimes able to arrange for a limited number of dormitory spaces at affiliated colleges, but it has no dormitories of its own. Our Dean of Students' Office assists with housing listings, suggestions, and a housing bulletin board. Entering students unfamiliar with the Boston area are urged to contact the Dean of Students' Office as soon as possible after acceptance for admission. Boston has a reputation for high rental prices, but students usually reduce their costs by sharing accommodations and/or looking in less expensive areas such as Mission Hill, Jamaica Plain, Allston-Brighton, or Somerville. New students should make temporary arrangements until they find a place that will be satisfactory for a semester or longer.

What courses should I take if I need a foundation program?

Our entering students have varied backgrounds: from a high school education or equivalent to a few with doctorates. Advisors recommend for each person foundation classes where they are needed and more advanced courses where that is appropriate. The Foundation Workshop (see course description FW-1) is strongly recommended for those with little or no formal training beyond the high school level.

I don't understand the relationship with Tufts University. How does it work?

Since the 1940s the Museum School has been affiliated with Tufts University. This relationship enables Tufts students to take studio art classes at the Museum School and makes it possible for the art school, which is non-degree granting, to offer students opportunities to earn undergraduate and graduate degrees in the fine arts, awarded by Tufts. In contrast to the Museum School's all-elective diploma program, each of the degree programs has specific admission and academic requirements. Current programs are the B.F.A., the 5 Year Combined B.A./B.S. with the B.F.A., M.A.T. and M.F.A. Recent changes in the Massachusetts Teacher Certification Regulations necessitate a shift from the B.S. in Ed. program, which will be phased out, to an option for provisional certification through the B.F.A.; full certification will be obtained through the M.A.T. program.



Above: Gerry Bergstein (Faculty), *Garden of Delights*, 1989, Oil on Canvas, 55x66 in.

Right: Joyce McDaniel (Faculty), *Marsupial Mode*, 1969, Steel, Hair, 11x9x5 in.

All of the faculty teaching studio courses are practicing professional artists. They have regional or national, and in some cases international reputations in their fields. Whenever practicable their teaching schedules are arranged to accommodate their professional activities. Slides of recent faculty work may be seen in the School Library.

Art of Africa

Stanley Pinckney

Ceramics

Trish Adams
Michael Barsanti³

Mark Cooper
David Davison

Warren Mather
Liz Quackenbush

Design

Christopher Chan
Robin Chandler

Milton Derr³

Maggie Fitzpatrick

Yim Lei Lim

Jacquelin McBride

Anne Mock

John Radloff

Drawing

Ilona Anderson

Miroslav Antic

Louisa Bloomstein

William Boyhan

Ken Budd

Joseph Capachietti

Deborah Davidson

Milton Derr³

Ruth Fields

William Flynn

Nan Burks Freeman

Louis Gippetti

David Kelley

Lisa Langhammer

Tom Mancuso

Gregory Mencoff

Charles Milson

Timothy Nichols

John Noelke

Paul Rahilly

Andrew Syrbick³

David Omar White

Electronic Arts

George Aroush

Alan Hanscom

Larry Johnson³

Richard Lerman

Joan Shafran

Film/Animation

Robert Cafazzo

Flip Johnson

Richard Lerman

Andrew Neumann

Rufus Seder

Steven Subotnick

Graphic Design/

Illustration

Pauline Broman

Joe Landry⁴

Tom Norton

Marcy Pape

Piotr Szyhalski

David Omar White

Jewelry/

Metalsmithing

David E. Austin

Mary Hughes

Linda Kindler Priest

Yoshiko Yamamoto

Multi-Media

David Carbone

Susan Denker

Jody Erdman

Jessica Ferguson

Charles Goss

Jonathan Hall

David Kelley

Lisa Langhammer

Jeannie McCarron

Stanley Pinckney

Rhoda Rosenberg

Donald Sibley

Painting

Erica Adams

Natalie Alper²

Miroslav Antic

Kaji Aso

Robert Baart

Joel Babb

Ellen Banks²

Domingo Barreres

Susan Belton

Gerry Bergstein

John Burns

Patrick Carter

Milton Derr³

Louis Gippetti

Marilyn Levin

Sue Miller

Timothy Nichols

Cliffon Peacock

Elizabeth Rosenblum

Barnet Rubenstein

Bradley Rubenstein

Henry Schwartz

Donald Sibley

Sandi Slone²

Paul Stopforth

Dick Stroud

Andrew Syrbick

Heidi Whitman

Abby Zonies

Papermaking

Michelle Samour

Performance

Marilyn Arsem

Richard Lerman

Photography

Virginia Beahan

Laura Blacklow

Bill Burke

Bonnie Donohue

Jim Dow³

Siegfried Halus

John Kennard

David Mussina

Carl Sesto

Sandra Stark³

John Willis

Printmaking

John Brennan

Herb Fox

Marja Lianko

Charles Milson

Walter Pashko⁴

Peter Scott

Robert Siegelman

Anna Strickland

Sculpture

Courtland Bennett⁴

Fritz Buehner^{5/4}

George Creamer

Bernadette D'Amore

Charles Goss

Mags Harries

Ralph Helmick

Jod Lourie

Joyce McDaniel

Ronald Rizzi²

Walter Stanul

Brenda Star

Dan Wills

Olivia Bernard Wilson

James Wright

Stained Glass

Barbara Dowling

Elizabeth Quantock

Video

Brian Bothwell

Jane Hudson

Jeff Hudson⁴

Artist in Residence

Friedel Dzabas

Art Education

Pamela Bower

Molly Murphy

Dorothy Pilla

English

Monica Raymond

Low Taylor

History of Art

Richard Broadman

Fritz Buehner^{5/4}

David Carbone

George Creamer

Susan Denker

Jim Dow³

Dorothy Gillerman²

Julie Levinson

Diane O'Donoghue

Philippa Shaplin

Visiting Lecturer

Peter Sykes

Adjunct Faculty

Joan Lebold Cohen

Psychology

Richard Brown

1 Full year sabbatical

2 Full year leave

of absence

3 Fall semester

sabbatical

4 Spring semester

sabbatical

5 Fall semester

leave of absence

6 Spring semester

leave of absence





George Bourret





The School of the Museum of Fine Arts, a department of the Museum of Fine Arts and affiliated with Tufts University, was established in July 1876, and the first classes were held in January 1877.

At the Museum School, students construct their own course programs on an elective basis, with advice from teachers and administration members. The only limitation in this elective system are the prerequisites stipulated for some courses. The School recommends basic courses for students who need foundation work in any studio area.

Although the School has no mandatory foundation program for first year students, it is strongly recommended that those entering directly from high school or with very limited previous art training enroll in the Foundation Workshop. Other basic or introductory courses should be scheduled as appropriate.

Many studio courses operate as open workshops in which students with a high degree of self-motivation usually do best.

Course teaching methods range from structured classes, with regular attendance, to individual instruction for work done independently outside the School with periodic visits by the teacher. The School does not have a traditional department structure.

Each student's work is evaluated at the end of each semester by a Review Board made up of teachers and students. The student being reviewed participates in this evaluation. During the review the student is given advice and criticism, credits are assigned for the work presented and a written evaluation is placed in his or her file (letter grades are not given for studio courses). Students advance on an individual basis.

Tufts University Affiliation

The Museum School is proud of its major academic affiliation with Tufts University. Tufts was founded in 1850 and has an international reputation for the excellence of its educational programs. Degree candidates on both undergraduate and graduate levels in the Tufts/Museum School affiliated programs have access to the wide range of academic resources at Tufts University. For the convenience of students, some of the required academic courses are taught in the Museum School; others are given on the Tufts campus in Medford.

Progress Requirements

Diploma students must accumulate 120 studio art credits and degree students 90 studio art credits plus the required academic courses for the degree program in which they are enrolled.

Students must make satisfactory progress to be eligible for financial aid and remain in the diploma and degree programs in good standing. Satisfactory progress is defined as receiving a minimum of half the academic year's credit for the program in which the student is enrolled.

Minimum grades: Studio work is not given letter grades. In academic courses a grade of "C -" or better is passing; a few conditional passing grades of "D" may be permitted.

Incompletes/Make Up Credits

Effective September 1990: there will be a three-year limit for students to make-up studio art credit which they did not receive from previous Review Boards.

If an incomplete is granted for an academic course, all work in that course must be completed by the end of the sixth week of the following semester (summer terms excluded). A course not completed by that time will receive a permanent grade of I or a grade based upon work completed.

School Government

The School is directed by the Dean, and its policies and procedures are subject to the Dean's approval. These elements are developed, insofar as possible, through a committee system open to all members of the School community. These committees, which are advisory to the Dean, provide opportunities for open discussion and examination of issues relevant to any of the School's goals, programs, policies, procedures or other issues which may arise.

There are eight standing committees for the on-going evaluation of personnel and curriculum, budget, continuing education, enrollment management, exhibitions and visiting artists, financial aid policy, library, and health and safety. A School Senate, comprised of students, faculty, and administration, meets periodically to review any issue in a school-wide forum. Special committees meet as needed, and ad hoc committees may be formed as interest indicates. Recommendations or resolutions from any of these groups are submitted to the Dean and the senior staff Executive Committee for approval and implementation.

Each student, faculty or staff member has an equal opportunity to join any committee and has an equal vote at Senate meetings.

Other opportunities for discussion include meetings of faculty Area Representatives, general faculty meetings, and Student Forum meetings held by the Dean of Students.

Accreditation

The School of the Museum of Fine Arts is a member of and accredited by the National Association of Schools of Art and Design. It is recognized by the Department of Education as an institution of higher education; accredited by the United States Department of Justice for foreign students, and by the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code.

The School is affiliated with Tufts University for its Bachelor of Fine Arts, Master of Fine Arts, and Master of Arts in Teaching degrees. Degree candidates do course work at both institutions and receive their degrees from Tufts. Tufts University is regionally accredited by the New England Association of Colleges and Secondary Schools.

All teacher preparation programming offered through the Tufts/Museum School affiliation are ICC Approved Programs in Massachusetts and graduates are eligible for reciprocal teacher certification in thirty other states.

Above: Rolf Provant (Student), *Chaotic Cross*, 1988, Photograph, 15¼x12 in.

Left: Jane Erlich (Alumna, Traveling Scholar), *The Conjuror's Convergence*, 1988, Oil on Paper, 36x50 in.



Miranda Ryan (Student), *Untitled*, 1989,
Eleko (Wax Resist) on Fabric, 96x36 in.

Diploma Program

The Diploma of the School of the Museum of Fine Arts is awarded to those who complete 120 semester hour credits in studio art. (History of art courses are optional and in addition to the studio classes.)

Credit for studio work is awarded by the student's review board at the end of each semester on the basis of fifteen credits per semester for a full-time program, or thirty credits per year. Proportionately, part-time credit is at the rate of one and one-half semester hour credits for each weekly three-hour class period.

Degree Programs/Undergraduate Degrees

In affiliation with Tufts University, the Museum School offers options for two undergraduate degree programs: the B.F.A. and the Five-Year Combined Degree Program (B.F.A. and B.A. or B.S. degrees). In addition, students have the opportunity at the undergraduate level to begin preparation as teachers of art through the B.F.A. program. (See section below on Teacher Preparation.)

The Bachelor of Fine Arts degree program comes under the jurisdiction of the College of Special Studies at Tufts which awards the degree. Students apply and register for this program at the Museum School through the Office of the Dean for Academic Programs and Administration (hereafter, the "Academic Dean's Office"). Students interested in the Five-Year Combined Degree (B.F.A. and B.A. or B.S.) program must apply through separate application procedures at both the College of Liberal Arts at Tufts and the Museum School. Admission into the 5-year program requires acceptance at both institutions. For more information on the Five-Year Combined Degree Program, contact the Admissions Office at the Museum School.

The B.F.A. Program/Application and Admissions

Application is made separately from the general application to the Museum School which admits students to the diploma program. Those students interested in matriculating in the B.F.A. program apply for acceptance in that program after they have begun work at the School. Note: acceptance to the Museum School's diploma program does not guarantee acceptance into the B.F.A. program.

Generally, students apply to the B.F.A. program after having completed one or two semesters at the Museum School. Application is made at the Museum School through the Academic Dean's Office (not the Admissions Office). The only exception to this is the transfer student, entering the Museum School from another art school or college. Transfer students may request a B.F.A. application form from the Academic Dean's Office, provided they have received notification of admission to the Museum School.

Program of Study

The B.F.A. program typically takes 4 years to complete. It requires 90 credits (the equivalent of 3 years) of studio art and 18 academic courses. The scheduling of the B.F.A. program is flexible and students design their course of study with advice from the Academic Dean's Office. In any given semester a student may choose to concentrate on either studio or academic work. Some students prefer to split their time between academic and studio work. All studio courses are taken at the Museum School. In addition, a number of academic courses taught by Tufts faculty are offered at the Museum School. By taking academic courses at the Museum School, students may fulfill some of their academic requirements while still heavily engaged in their studio art. Most students elect to be on the Tufts campus toward the latter part of their studies in the 3rd or 4th year. By attending Tufts Summer School, which offers two 6-week sessions, students may complete some of their academic work during the summer.

Requirements

Three years (90 credits) of studio art spread over a four year period, plus academic courses as follows:

6 semester courses in History of Art*

2 semester courses in English Composition*

2 semester courses in the Humanities from one of the following areas: Literature*, Philosophy, Religion

2 semester courses in the Social Sciences from one of the following areas: Political Science, History, Economics, Sociology (including Anthropology), Psychology*

2 semester courses in foreign Language (intermediate or advanced level) or Culture (from approved list)

4 semester courses in Open Electives

*Some courses offered by Tufts at the Museum School

Teacher Preparation

A change in the Massachusetts Teacher Certification Regulations will require future teachers to hold a bachelor's degree in their subject field for provisional certification, and a master's degree in professional training for full certification. The new regulations have necessitated a shift in our programming away from the traditional five year Bachelor of Science in Education (B.S. in Ed.) to the B.F.A. program through which an option for teacher preparation will be available. B.S. in Ed. candidates seeking full and lifetime teacher certification under the existing regulations in Massachusetts must complete all requirements for the certificate and be on file with the Massachusetts Department of Education by September 30, 1994. Absolutely no applications will be accepted by the Department after that date.

The B.F.A. degree program offers preparation leading to provisional teacher certification as will be required by the new Massachusetts Teacher Certification Regulations which are to become effective September 30, 1994. Candidates in the program will complete a block of education course work within the 18 academic courses required for the B.F.A. degree and will complete two course credits beyond the degree, earned through successful work in a full semester practicum, as required for provisional certification. In the future, those who hold provisional teaching certificates in Massachusetts will be eligible for employment in public schools and to prepare for the full teaching certificate through a master's program.

Pursuing both Degree and Diploma Programs

Many students elect to pursue one additional year of studio work (for 30 credits) in order to achieve the total 120 credits required for the Museum School's Diploma. The Diploma makes it possible for students to participate in the Fifth Year program of independent study and to compete for Traveling Scholarships as fifth year students and/or later as alumni/ae.

The Five-Year Combined Degree Program

The Five-Year Combined Degree Program was initiated in 1980 for students who wish to develop a talent in the fine arts to a professional level but intend to study a wider range of academic subjects than is offered in the B.F.A. program. Admission to this program requires that a student be accepted by the College of Liberal Arts at Tufts and by the Museum School.

Typically the combined-degree program consists of 24 academic courses and 90 credits (3 years) of studio art. The number of academic courses varies with each student and may be higher depending on the student's ability to satisfy the foundation requirements stipulated by Tufts and on their choice of major. Students in the program meet all of the B.A./B.S. degree requirements, as well as all requirements for the B.F.A. degree. Both degrees are awarded only upon completion of the entire program. However, a student who elects to drop out of the combined degree program may complete the requirements for a single degree and receive that degree once all its requirements are met.

In most cases, students spend the first 2 to 3 years at Tufts, officially register at Tufts during that time and pay Tufts tuition charges. The remainder of the program is spent at the Museum School; at that point students enroll through the Museum School and pay the school's tuition. Less frequently, students begin at the Museum School and complete a majority of their studio work for fulfillment of the B.F.A., prior to continuing their studies for the B.A./B.S. at Tufts. Financial aid is awarded by the institution at which the student is enrolled.

Therefore students should determine where they anticipate enrollment for the coming year in order to properly transfer federal and state aid to the institution of enrollment. If students are not certain whether they will enroll at Tufts or the Museum School in the coming academic year, they should enter the Scholarship code number for both institutions on all federal and state application forms and notify both Tufts and Museum School financial aid offices of potential enrollment in the coming year.

Further information about the Combined Degree program is available in the Admissions Office and Academic Dean's Office, Museum School, and the Undergraduate Admissions Office, Tufts University.

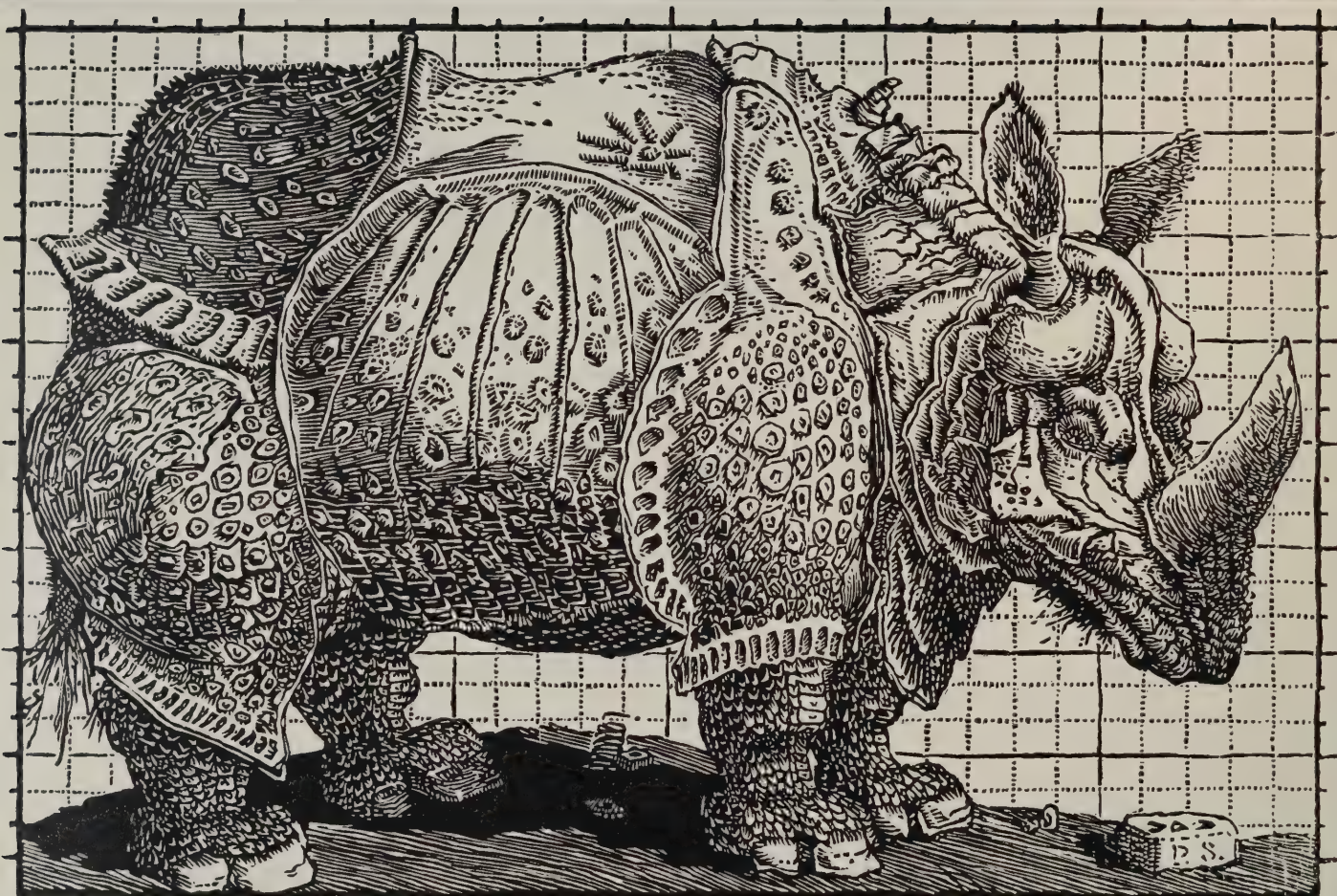
Master of Arts in Teaching/Graduate Program

The Master of Arts in Teaching Program is conducted in affiliation with Tufts University and available to students who have a bachelor's degree and not less than 42 credits in studio art and 6 semester hours in art history. This is an ICC State Approved Program in Massachusetts and is intended to meet the needs of students who wish to prepare as teachers of art and fulfill state teacher certification requirements. Its graduates are eligible for reciprocal teacher certification in thirty other states.

The Master of Arts in Teaching (M.A.T.) is a ten-course program and takes one and one-half years to complete, but may be done on a part-time basis. Admission requires approval of both Tufts and the Museum School. The application deadline is March 15 for admission the following September. Courses are taken at Tufts and the Museum School. For further information and application materials, contact the Admissions Office at the Museum School.

Master of Fine Arts/Graduate Program

The Master of Fine Arts Program is offered in affiliation with Tufts University Graduate School of Arts and Sciences. Students may concentrate in the areas of ceramics, jewelry and metal-smithing, painting, printmaking, sculpture and interdisciplinary studies. It is a two- to three-year program requiring four academic courses and nine courses in studio art. In addition the Masters exhibition is credited as the equivalent of two courses in studio. Admission to the M.F.A. program requires acceptance by both Tufts and the Museum School. Applications are first screened by portfolio, following which academic records and letters of recommendation are evaluated. Finalists are invited to bring original work to the Museum School for personal interviews. Applications will be accepted up until February 15th for admission the following September. There are no mid-year admissions. Write for complete information on the program and admissions procedures.



Above: Peter Scott (Faculty), *Rhinoceros*, 1988, Wood Engraving, 6¼x9½ in.

Right: Mario Sartori (Student), *Untitled*, 1989, Color Photograph, 7x7 in.



The Library

The Library is a welcome place for exploration, study and relaxation. As a resource center for the School, books, slides, periodicals and audio-visual materials are all housed in one facility. The focus of both the book collection of 12,000 volumes and the slide collection of 70,000 is on art of the 20th century. In addition, 90 periodical subscriptions and an exhibition catalog file serve as continually updated resources. An audio-visual system is set up for the viewing of $\frac{3}{4}$ " and $\frac{1}{2}$ " video cassette tapes. Borrowing privileges are extended to all members of the Museum School community. The extensive Museum of Fine Arts Library is also available for research.

The Placement Office

The Placement Office serves as a vital resource for students and alumni of the Museum School. Staff people are available to talk with students and alumni about resume/portfolio preparation, to provide job and career counseling, and to assist with researching and developing job contacts. Ways of synthesizing one's livelihood with one's artistry are also discussed.

The office produces an "Artists' Resources Letter" every other week, a publication which is available to the entire Museum School community. The newsletter lists job opportunities, competitions and other opportunities to exhibit, residencies, grants, SMFA announcements, etc. Over 12,000 newsletters are sent out to subscribing artists each year, relaying information about the many jobs listed, which include opportunities in teaching, arts administration, graphic design, and other fields. The office also maintains files on art careers, alumni contacts, sample resumes geared specifically for artists, local arts organizations, grants for artists, galleries, information on legal issues for artists, a drawer of teaching resources, as well as a mini-library of reference books on art careers and other opportunities.

Counseling Service

The Tufts University Counseling Center provides counseling services at no charge for individuals affiliated with the Museum School. Counselors are available throughout the week at the Museum School and Tufts. All interviews are strictly confidential and can deal with a variety of personal problems, psychological or emotional distress, and academic and work difficulties. Individuals seeking more extensive counseling will also be seen, or, when appropriate, be assisted in referral to qualified community resources.

Student Housing

The School maintains no dormitories or housing facilities. Essentially, students make their own arrangements for living accommodations, often sharing housing with other students.

To assist students, the Dean of Students' Office provides information concerning

the metropolitan Boston area and its housing opportunities. A staff member is prepared to meet with new and continuing students to offer suggestions and generally assist them in locating housing. Listings of realtors and currently available apartments are maintained.

New students considering apartment living or other private housing should be aware of Boston's shortage of low-cost rental properties. There are a few privately operated dormitories in the city, in addition to other facilities, such as the YMCA and the YWCA. Whenever possible, students should visit the city and secure housing well in advance of the beginning of the school year. For general housing information and assistance contact the Dean of Students' Office: (617) 267-6100, Ext. 617.

Credit Ratio

Credits for studio work at the Museum School are on the basis of 15 credits per semester for a full time program (a minimum of eight half-days per week) or 30 credits per year.

Leaves of Absence/Spent at Other Schools

If a student takes a leave of absence, and during that time, enrolls in another school, the student may not transfer credits earned at the other school towards diploma or degree requirements at the Museum School. The student may present the work done at the other school at his/her regular review board at the end of his/her next semester of full-time enrollment for consideration for a Re-Review Board for advancement.

Health Insurance

On September 1, 1989, a new law, The Universal Health Care Act, enacted by the Commonwealth of Massachusetts, will take effect. The purpose of the new legislation is to assure health care for all residents of Massachusetts. Part of the new legislation applies directly to higher education and requires that: 1) all students enrolled three-quarter to full-time at colleges and universities in Massachusetts participate in a qualifying health insurance program, and 2) that colleges and universities require students to participate.

In order to comply with the new health care act the School will require the following insurance program: 1) Mandatory accident insurance (required of all students) and 2) Mandatory sickness insurance (required of all students unable to certify comparable coverage elsewhere). Appropriate charges will be added to the student's bill upon registration.

It is the responsibility of all students to adhere to all verbal or written health and safety instructions and guidelines promulgated within the School.

Immunization

The Commonwealth of Massachusetts requires all college students under thirty years of age to be immunized against

measles, mumps, rubella, tetanus and diphtheria. Therefore all students under the age of thirty years old must show proof of immunization upon entering the School.

Some School Statistics 1989-1990

707	Day Students
619	Evening Students
117	Studio Faculty
427	Diploma Program Students
224	Degree Program Students
54	Master of Fine Arts Students
49	International Students
193	Studio Courses Offered

Non-discrimination Policies

The School of the Museum of Fine Arts does not discriminate on the basis of race, color, national origin, age, sex or handicap in admission to, access to, treatment in or employment in its programs and activities. Inquiries regarding the nondiscrimination policies should be addressed to: Title IX Coordinator, School of the Museum of Fine Arts, 230 The Fenway, Boston, MA 02115-9975, (617) 267-6100 (X 630).

Inquiries concerning the application of nondiscrimination policies may also be addressed to: Regional Director, Office of Civil Rights, U.S. Department of Education, J.W. McCormack P.O.C.H., Room 222, Boston, MA 02109-4557.

Rights of Privacy Act

Section 438 of the General Education Provisions Act, as amended, also referred to as the Family Educational Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute, among other things, governs access to official records directly related to students which are maintained by educational institutions, limits the release of certain records to third parties, and contains provisions permitting students to challenge the contents of certain records. It is the policy of the School of the Museum of Fine Arts to comply with this statute, as amended, and the related rules and regulations by implementation thereof issued by the United States Department of Education.

The School does not consider student directory information, consisting of name, addresses, telephone number and enrollment status to be confidential; however, students must indicate as they register whether or not they wish such information to be released to third parties.

Marc Malin





Awarding Credit for Studio Classes

The all-elective studio art curriculum is the heart of the Museum School. All studio courses are available to all students, regardless of year level, conditional only on space available and observation of prerequisites.

At the end of each semester the student presents the art work from all classes to a review board consisting of faculty and students. There is a discussion of the total semester school experience and the work produced; suggestions are made for future study. A block of credits are awarded, appropriate to the term's accomplishments, and written evaluations are placed in the student's file.

This system of evaluation and credit is unique among art schools, and has proven to be a most valuable part of the student's professional development.

During the 1988–89 school year, students were asked to make written comments about their review board experiences. A random selection of the responses are on these pages.

My first review board was a little intimidating at first. The concept of having everything I had done being held under scrutiny scared me. However, as the board went on I developed a good rapport with my reviewers. I learned a lot and they had much to say about where I should go with my art. Altogether I would say that a review board is an opportunity for learning and for growth.

Great! Gave me a lot of support and direction—addressed issues I had and hadn't thought about. I really appreciated the student participation.

I continue to be very impressed with the review process; I find it valuable in focusing on both strengths and weaknesses of my work. It's helpful in developing an objective and critical viewpoint, plus setting challenging goals for the next semester. A growing/exciting experience, far surpassing a letter grade!

My review board went extremely well. Faculty and students spent the time to look through my work carefully and with useful discussion about who I am and what my work is about. It was well paced and I think the time I put into the preparation was worthwhile as well as being constructive for myself.

I felt my review was extremely beneficial. My reviewers were genuine and communicative, and really helped me in the short time we met. It's wonderful that the reviewers can be so caring.

I felt as if I was being truly understood for the first time. The support was very well directed, and the criticism was precise and perfect.

My review board was fine. The photo department at this school is made up of a group of insightful artists that are capable of guiding any willing student to a successful career.

The review board gave me a chance to look at my work as a growing body of images. I am a photographer but I am finding my process to be much like that of a painter—layers upon layers of visual choices. . . .

My review board was excellent—very productive. I received a lot of helpful criticism and was able to discuss my ideas in a productive way. It was good to discuss new ideas and future projects; it really inspired me.

It went really well. The teachers showed me how to drop the walls I had put up between faculty and student. Everyone is working here and all are approachable—I am definitely looking forward to next semester and gaining a lot of information through the faculty. . . . I'm happy.

Marc Malin



Visits to the School

We strongly recommend that a tour/visit and interview be arranged, preferably before the final application is filed. Visitors are also invited to attend classes (see calendar), thereby getting to know the School better by talking with faculty and students. Interviews and visits are arranged on an individual basis through the Admissions Office and should be scheduled at least one week in advance. The interview provides time for an informal review of an artist's portfolio. It allows for valuable interchange between the artist and the Admissions staff person. No decision is made on the portfolio during the interview. However, information that would assist the Admissions Committee with their decision can be relayed through this interview segment of the admissions process. The Admissions Office is open from 9 to 5 on weekdays throughout the year. Telephone (617) 267-1218.

Admissions Application Procedure

Applicants should arrange for all of the following to be delivered to the School:

1. Application form and application fee: \$30 U.S. The application form is included in each catalog and is also available singly from the Admissions Office.

2. Transcripts from secondary school and any institutions of higher education attended. All such credentials become property of the School and cannot be returned. **The College Entrance Examination Board code for the Museum School (CEEB Code) is 3794.**

3. Portfolio: A portfolio of art work must be left at the School to be reviewed by the Admissions Committee. This is done on the initiative of the applicant at a time of his or her choosing, but preferably at the time the application is filed or shortly thereafter (see Portfolio Review Dates).

4. Optional A short statement saying why the applicant would like to attend the Museum School. Recommendations from persons who have personal knowledge of the applicant. Examples of creative writing such as poetry, a short story or essay. All such supporting materials become property of the School and cannot be returned.

When preparing your application, remember that any special interests of the applicant are of interest to the School.

An applicant must be over 16 years of age.

Note: Application to the B.F.A. degree program is usually made during the first year in the diploma program. Students apply through the Academic Dean's Office at the Museum School.

Portfolio Requirements

Although the School intentionally does not designate the specific type or quantity of portfolio contents, the following suggestions can serve as guidelines:

Include any pieces that the applicant personally feels strongly about, for whatever reason.

The portfolio contents can be concentrated in one or a number of specific techniques, depending on the interests and background of the applicant. Although everyone is encouraged to explore many methods of making art, a variety of media in the portfolio would not, in

itself, be considered a virtue.

A portfolio should consist of a minimum of about twelve pieces. It is usually helpful to include some examples of freehand drawing or painting from direct observation; e.g., self-portraits, still life, landscapes, interiors, etc. Informal sketch books or unmatted preliminary drawings are often significant parts of the portfolio.

Work copied from photos or other art work will not be considered. Do not include art work done specifically for other art school applications.

Indicate the date of completion on each piece in the portfolio.

The admissions committee prefers to review art in its original state or form, but fragile or very large pieces may be represented by slides or photographs. **Please submit 2" x 2" slides for this part of the portfolio. In order for slides to be viewed, each slide must be marked as follows: with slide image right side up and with emulsion side away from viewer, place a dot in the lower LEFT corner. Please send slides in a plastic slide box and not in plastic sleeves or plastic album pages or in slides carousels.** Include a slide list with a complete description of each piece: date, dimensions, material/medium.

Cartridges or cassette tapes of original music, film, animation or video pieces should not exceed ten minutes in length. If a piece is a collaborative work explain briefly the specific participation of the applicant. Video tapes must be ¾" VHS format. (No Beta tapes.)

While every reasonable care will be exercised with portfolios, the School is not responsible for portfolio loss or damage. Upon request, portfolios will be returned, charges collect, by United Parcel Service (UPS). Every effort will be made to return portfolios promptly; however due to circumstances beyond the School's control, portfolios may take up to three to four weeks. Special arrangements can be made to deliver portfolios the day before the review date. Please call the admissions office for this service. Portfolios are reviewed on Friday mornings. It is possible to pick up portfolios that afternoon.

Portfolios will not be reviewed unless the transcripts, application form and application fee have also been received. The Admissions Committee will meet weekly during the school year when classes are in session (see calendar). It will also meet in June, July and August as necessary.

Important: Those applying to the Combined Five year Double Degree program should complete their application including portfolio not later than **Dec. 15**. Applicants to this program must remember to submit a separate application to Tufts University.

Please do not request information on acceptance decisions by telephone.

Portfolio Review Dates—Fall Semester Portfolios received from **September to May** will be reviewed within ten days and the applicant will be notified of the Committee's decision by mail within

three weeks. Portfolios received **from June through August** will be reviewed on an individual basis. Foreign students deadline for Fall—July 1st.

Second Semester Admissions

A limited number of people may be accepted for second semester, beginning in January. Regular admissions procedure is followed with transcripts, application form and application fee, and portfolio delivered to the School before December 15. Foreign students deadline November 1.

Early Acceptance

Secondary school students in their junior year are encouraged to apply for early acceptance for entrance in September following their senior year. Outstanding candidates at this level will either be accepted outright (with the stipulation that they complete their senior year), or be invited to attend the Summer Workshop.

Basis of Selection

The Committee on Admissions is composed of the Dean of Admissions, the Admissions staff and faculty. The Committee endeavors to select for entrance those applicants who appear self-motivated and best suited by apparent creative potential and background to benefit from the kind of professional education offered by the Museum School. While transcripts and recommendations are considered, major emphasis is given to the portfolio in evaluating applicants. At the discretion of the Committee, certain applicants may be invited to attend a six-week summer session before a final decision on acceptance is made.

All admissions decisions regarding placement of year level and advanced standing credit are final upon receipt of the tuition deposit.

Summer Workshop

The six-week Summer Arts Foundation Workshop has proven to be an excellent "pre-freshman" program to prepare for the first involvement with a college level professional school of art. The Summer Workshop can serve as a "testing" period from the point of view of the student or the Museum School and is especially recommended for high school juniors and seniors.

The Summer Workshop instruction has a heavy emphasis on drawing and painting on paper. There will also be work in printmaking and sculptural problems. In this Workshop, instruction is geared to the process of making concepts visual, rather than producing a finished "work of art." There are frequent group critiques involving all students and faculty.

At the end of this summer session, students have the option of requesting a review of their work for entrance to the regular School program.

For further information on the Summer Workshop, write or call the School's Admissions Office.

Transfer Students

Because of the unique structure of the School, the status of "transfer student" at the Museum School differs from that of other schools. Transfer credits (on a

course by course basis) for studio work are not accepted by the School. Transfer students are instead placed at a level which the Admissions Committee deems appropriate, based on the portfolio presentation. Transcripts of all studio work are requested and are used as supporting documents to the actual portfolio review. Once enrolled, students progress on an individual basis by means of review board assessments of their work at least once a semester.

Students in the undergraduate degree program may transfer a maximum of 8 semester courses in academics from another accredited institution provided they meet the Tufts transfer guidelines and degree requirements. Transfer of courses is made through the Academic Dean's office, Museum School, after a student has been accepted into the degree program.

Because of the rolling admissions policy some transfer students will apply in the midst of a semester's studio work. This will require an additional credit evaluation after the initial portfolio review and decision.

Additional Credit Evaluation Requirements:

Submit two portfolios. A. The original portfolio (the portfolio which the Admissions Committee initially evaluated).

B. A portfolio representing the semester which was in progress at the time of the initial review. Both portfolios should arrive together and be clearly marked. Complete official transcripts must accompany the semesters to be evaluated. Interviews are recommended.

All additional credit evaluation requests must adhere to the deadlines outlined below and should be completed before matriculation to the School. **February 1st** for work completed in the fall semester. **July 1st** for work completed in the spring semester.

Matriculated Part-Time Study

Applicants who wish to enroll for four periods of studio work per week (half-time) will be considered matriculated students and the regular application procedure is followed.

Non-matriculated students (no formal application required) who wish to take one, two or three periods of studio work per week in the day school may register on a space available basis through the Continuing Education office.

Continuing Education Transfer Credit

Students who have studio credit from the Museum School's Continuing Education program can transfer a maximum of 45 credits upon acceptance to the matriculated program. Once a student has matriculated, no SMFA Continuing Education credits can be transferred to Day School, except for SMFA Summer School credit.

Combined Five Year Double Degree Program

Applicants to the Combined Program should follow the instructions and complete entirely the applications for admission to both the Museum School and Tufts University. Application fees must

be paid to both institutions. The Museum School application including the portfolio must be completed by **Dec. 15**.

Candidates Reply Date Agreement

The School of the Museum of Fine Arts subscribes to the Candidates Reply Date Agreement, which reads as follows: "These institutions have, by common agreement, bound themselves not to require any candidate admitted as a freshman to give notice before May 1 of his or her decision to attend one of these institutions or to accept financial aid from it."

Deferral Policies

An accepted applicant may defer starting as a matriculated student. A letter from the applicant stating the future date of enrollment must be written accompanied by a tuition deposit of \$200.00. This tuition deposit will hold a space in a future class, the maximum being one year away (example: a student may be accepted for Fall of 1991 and may defer to Fall of 1992). Mid year deferral is also permitted. This tuition deposit is not refundable but is applied towards tuition. Note an action of deferral can be only accomplished once. Extensions of deferral are not granted.

Foreign Student Applicant

This school is authorized under federal law to enroll non-immigrant alien students.

Applicants from countries other than the United States are required to submit documentary evidence of financial resources sufficient to satisfy all educational and living expenses for the period of study at the Museum School. The United States Immigration & Naturalization Service requires that such proof be submitted before the School may issue the Form I-20 (Certificate of Eligibility for non-immigrant "F-1" Student Status).

Foreign student applicants who intend to rely on financial support from sponsoring individuals who are not members of the applicant's immediate family should realize that the Museum School requires full payment of the entire academic year's estimated expenses, including tuition, fees and living expenses before a Form I-20 will be issued. Contact the Dean of Students' Office for further information.

Applicants whose native language is not English must submit the results of the TOEFL examination, the Test of English as a Foreign Language. Applications from foreign applicants will not be processed until these scores have been received. Therefore, it is important that these scores arrive at the Museum School Admissions Office not later than the time the admissions application arrives. The Test is not required of non-native speakers of English who have spent a minimum of 2 years in successful full-time post secondary study where the medium of instruction was English. It is important that foreign applicants register for the earliest possible TOEFL testing date. The TOEFL is administered at testing centers worldwide. For the TOEFL bulletin of testing information and the TOEFL application procedure write to: TOEFL, Box 899, Princeton, NJ 08541, U.S.A.

PLEASE NOTE: On the day of the test applicants should list our Educational Testing Service Number 3794 on the TOEFL answer sheet.

All applicants who have studied in a foreign country must submit certified English translations of their academic records. Submitting untranslated school records will delay admissions processing unnecessarily.

Due to the difficulty in shipping portfolios to foreign countries, applicants from countries other than the United States should send portfolios in the form of 2" x 2" slides or photographs. Portfolios cannot be returned to addresses outside of the United States.

The deadline for foreign students for completing the application procedure is July 1 for first semester entrance in September and November 1 for second semester entrance in January.

Immunization Requirements

The Massachusetts College Immunization Law requires that all entering students under thirty years of age must present evidence that they are immunized against measles, mumps, rubella, diphtheria, and tetanus in order to register for classes. This evidence may be in the form of a copy of the Student high school immunization record or written certification by a physician.

Students' Rights and Responsibilities You Have the Right:

1. To full information from colleges and universities concerning their admission and financial aid policies. Prior to applying you should be fully informed of policies and procedures concerning application fees, deposits, refunds, housing and financial aid.
2. To defer responding to an offer of admission and/or financial aid until you have heard from all colleges and universities to which you have applied, or until May 1 (whichever is earlier).*

*Should you be denied that right:

1. Immediately request the college/university to extend the reply date;
2. Notify your counselor and ask him/her to notify the President of the State or Regional ACAC. For additional assistance, send a copy of your admissions notification letter and all correspondence to: Executive Director, NACAC, 1800 Diagonal Road, Alexandria, VA 22314

You Have the Responsibility:

1. To be aware of the policies (deadlines, restrictions, etc.) regarding admissions and financial aid of colleges and universities of your choice.
2. To complete and submit required material to colleges and universities.
3. To meet all application deadlines.
4. To follow college application procedures of your high school.
5. To notify the schools which have offered you acceptance, of your decision as early as possible, no later than May 1st.

Careers in Art/Portfolio Days for 1990-91 with Institutional Sponsors
A representative from the Museum School will attend each of the Careers in Art/Portfolio Days listed below. This person will be happy to answer questions about the School's programs and comment on selected items from your portfolio which you may bring with you. For exact hours and location, contact the admissions office of the institutional sponsor directly.

Portfolio Reviews

Special arrangements can be made with the Museum School Admissions office concerning a Portfolio review at the Careers In Art/Portfolio Days listed below. This review would fulfill the portfolio requirement of the admission procedure. A request for this review must be made by phone or letter 2 weeks prior to the appropriate regional portfolio day. The application and fee should also be submitted well in advance of the regional review. Please be aware that no admission decisions will be arrived at during the actual Portfolio Day event. A report on the applicant's portfolio will be completed at the event and submitted to the Admissions Committee as one segment of the application process.

Minneapolis, MN, October 7
Minneapolis College of Art and Design

Boston, MA, October 13
Massachusetts College of Art

Columbus, OH, October 14
Columbus College of Art

St. Louis, MO, October 20
Washington University

Ann Arbor, MI, October 21
University of Michigan, School of Art

Kansas City, MO, October 28
Kansas City Art Institute

Milwaukee, WI, November 3
Milwaukee Institute of Art and Design

Chicago, IL, November 4
School of the Art Institute of Chicago

Hartford, CT, November 10
Hartford Art School

Syracuse, NY, November 11
Syracuse University

Atlanta, GA, November 17
Atlanta College of Art

Philadelphia, PA, November 17
University of the Arts

Pittsburgh, PA, November 18
Carnegie Mellon

New York City, NY, December 1
Pratt Institute (Brooklyn)

Baltimore, MD, December 8
Maryland Institute College of Art

Memphis, TN, December 8
Memphis State University

Washington DC, December 9
Corcoran School of Art

Portland, OR, January 12
Pacific Northwest College of Art

San Francisco, CA, January 13
San Francisco Art Institute

Los Angeles, CA, January 19
California Institute of the Arts (Valencia)

Santa Fe, NM, January 20
Institute of American Indian Arts

San Antonio, TX, January 26
San Antonio Art Institute

Miami, FL, February 2
Sponsored by Ringling School of Art and Design

Sarasota, FL, February 3
Ringling School of Art and Design

Diploma Program

Diploma Program (full time Studio Art including the option of one Art History course)
Full Year Tuition \$10,225.
Payable at each semester (minus tuition deposit and/or financial aid award) \$5,112.50
General Fee (covers I.D. cards, Museum admission, and student activities) .. \$85.
Mandatory Accident Insurance Fee . \$40.
Mandatory Health Insurance Fee (waiver allowable for comparable coverage) \$200.

Degree Program

Degree students combine both studio art and academic courses. The studio art charges are based on diploma program rates. The academic charges are listed below. Tuition for degree program students in any one semester varies with the ratio of academic to studio courses taken in that semester. Each student's program is individually arranged in consultation with the Academic Dean's Office.

History of Art (per course) \$650.
Academic Courses (per course) ... \$910.

Special Programs

Non-Resident Independent Study \$2,556.25

Part-Time Matriculated (minimum of four class periods required first semester). Students enrolled in this program are charged on their individual curriculum selections.

Studio Art (per class period) \$645.
History of Art (per course) \$650.

Non-Credit Writing Course \$300.

Tuition Refund

A 100 percent tuition refund is given for withdrawal from the school or a change in part-time status during the first two weeks of classes. Students who are billed on a flat-rate basis and drop below full-time status during the first two weeks of classes will receive a tuition billing adjustment. No refunds are given to full- or part-time students after the first two weeks of classes. A change of status form signed and dated by the Registrar must be completed during this time to effect a refund.

Late Registration Fees

First semester
Registering after August 31, 1990 ... \$25.
Registering after September 7, 1990 . \$50.
Second semester
Registering after January 14, 1991 .. \$25.
Registering after January 18, 1991 .. \$50.

Post Registration Fee

A registered student may add a class from the end of week two to the end of week six for a fee of \$50.00.

Returned Check Fee

\$15.00 processing fee will be charged for each returned check.

Time Payment Fee

There is a minimal processing fee of \$15.00 per semester for utilizing the time payment plan. Students who fail to have their tuition paid in full either by payment, financial aid, or a combination of both by registration will automatically be charged the time payment fee.



Marc Malin

Please refer to the Accompanying Instructions and Degree Program Application Procedures before filling out this form. Applicants are also advised to refer to pages 40 and 41. (Please Print)

Name:			
Date of Birth:	<input type="checkbox"/> Female	<input type="checkbox"/> Male	
Soc. Sec. Number:			
Home Address:			
Zip Code:	Phone:		
Local Address:			
Zip Code:	Phone:		
High School Attended:			
Graduation Year:			
If you have previously filed a Museum School admissions application, state when:			
Please list any schools attended full time beyond high school level, giving dates attended, degrees or certificates received, etc.			
Other training in art:			
Have you previously registered through Museum School Continuing Education?			
Weekday Courses?	<input type="checkbox"/> No	<input type="checkbox"/> Yes	When
Evening or Saturday School?	<input type="checkbox"/> No	<input type="checkbox"/> Yes	When
Summer School?	<input type="checkbox"/> No	<input type="checkbox"/> Yes	When
Area of major art interest:			

Name of Parents, or Guardian (state which):

Parent's or Guardian's address:

Zip Code: Phone:

This application is for (check one):

- ☐ 1st Year Level Studio Art
☐ Advanced Standing Studio Art (See page 40 for details)

This application is for classes beginning (month): (year):

Through what source did you learn of the Museum School?

If you talked with a Museum School Representative at a Portfolio Day or other event, please state time and place:

Have you visited the Museum School? ☐ Yes ☐ No

If you have a physical or mental handicap, or if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on a separate sheet and check here: ☐

Citizenship if not U.S. Citizen:

Do you have alien resident status? ☐ Yes ☐ No

- Ethnic Survey** (Required by Federal Government)
☐ Non-Resident Alien ☐ Black Non-Hispanic
☐ Asian or Pacific Islander ☐ Hispanic
☐ American Indian/Alaskan ☐ White Non-Hispanic

Portfolio Return Delivery

If you wish to have your portfolio returned to you by UPS collect, please print full address below. It must include **street number** as well as street name (UPS will not deliver to a P.O. Box or R.F.D.).

Signature of Applicant:

Date:

A \$30 application fee (non-refundable) must accompany form. Make checks payable to: School of the Museum of Fine Arts.

Use a separate 8 1/2" x 11" sheet to explain any special circumstances or information which is not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.

Your application is not complete until we have received:

1. This application form.
2. Application Fee.
3. Transcripts (high school and colleges attended).
4. Portfolio of art work. (Contents optional with applicant.)

Important: If you intend to apply for financial aid, please see the Financial Aid section of this catalog. Your application for aid as well as for admission, must be completed by March 15. To allow processing time at the College Scholarship Service to the American College Testing Program, your FAF Form and Supplement should be filed with them by February 15. Supporting documents should be sent directly to the Financial Aid Office at the School by March 15. FAF Forms are available through secondary school Guidance Offices or the Museum School Financial Aid Office.

Please see Immunization Requirements on Page 41.

Please check your proposed plan of study. Note that this selection does not designate an application choice but is for informational purposes only.

- ☐ Diploma Program ☐ Diploma with BFA
☐ BFA Degree Program ☐ 5 Year Combined Degree Program (BA or BS with BFA)
☐ BFA with Art Teacher Preparation

For Official Use Only

Application Fee:

Date Paid:

Receipt No:

Diploma Program

Application Instructions

All applicants must complete and return the accompanying application. A portfolio is required (see **Portfolio Requirements on page 40** for details on portfolio preparation) and an application fee of \$30.00.

Official transcripts from high school and any colleges attended should be requested by the applicant and sent to the Admissions Office at the Museum School.

There is no deadline for applications, as they are reviewed on a rolling basis. However, applicants are advised to apply by March 15 especially if the applicant is in need of financial assistance.

This application is for admission to the School of the Museum of Fine Arts and admits students into the 4-year, All Elective Studio Art Diploma Program.

Degree Program

Application Procedures

The Bachelor of Fine Arts (B.F.A.) Degree Program including the option for Teacher of Art preparation, requires two applications.

1. The application above with portfolio, fee and transcripts to the Museum School.
2. The application to the B.F.A. is made after enrolling at the Museum School as a Diploma Student. Students usually apply during their first year at the Museum School. Deadlines will be announced for each semester. Application is made through the Academic Dean's Office, Museum School.

The 5-year combined degree Bachelor of Arts/Bachelor of Science (B.A./B.S.) and Bachelor of Fine Arts (B.F.A.) degree program requires two applications.

1. The application above with portfolio, fee, transcripts to the Museum School (deadline December 15, 1990)
2. The application to Tufts University (deadline January 1, 1991). For the application contact Tufts University, Office of Undergraduate Admissions, Bendetson Hall, Medford, MA 02155.

Graduate—Master of Fine Arts (M.F.A.) and Masters in Teaching (M.A.T.)

The Graduate Application procedure requires a separate packet available upon request. Contact the Admissions Office, Museum School.

Need Analysis

It is the policy of the Museum School, in order to maintain an equitable distribution of available scholarship funds, that all financial assistance will be awarded on the basis of financial need. To this end, the application forms and supplements processed by the College Scholarship Service (CSS) are utilized to determine the basic eligibility of the applicant for aid.

The concept of need analysis is an effort to determine, utilizing student and/or family financial data, the ability of each student to contribute toward his/her educational cost. Although changing circumstances may alter an applicant's financial situation (for which adjustments can be made), the need analysis system does provide a basic perspective of the student's financial need.

To determine the amount of aid to an applicant, his/her financial need analysis results will be compared to the cost of attendance (as determined by the Museum School). Awards will be made according to need, program eligibility guidelines and the availability of funds. Eligible applicants may receive one or more types of aid each year, depending on individual need.

To receive primary consideration for financial aid, the following items are required by **March 15th**:

1. A MUSEUM SCHOOL APPLICATION FOR FINANCIAL ASSISTANCE.

2. FINANCIAL AID FORM (FAF). Applicants should mail the FAF to the College Scholarship Service by **February 15** to allow for processing by the School's March 15th deadline. Applicants should be certain to complete the form with the appropriate state overprint to receive consideration for a State Scholarship. The Museum School College Scholarship Service code number is 3794.

3. FINANCIAL AID TRANSCRIPTS. Financial Aid Transcripts are required from EACH previous college or professional school attended even if you did not receive financial aid.

4. TAX RETURNS OR NON-TAX FILING STATEMENTS. All student applicants must submit a copy of their 1990 Federal Tax Return (1040, 1040A or 1040EZ). Dependent students must also submit their parents 1990 Federal Tax Return. Parents or students who did not and will not file a 1990 Federal Income Tax Return must complete a Non-Tax Filer's Statement which details their sources and amounts of untaxed income for 1990. The Non-Tax Filer's Statement is available in the School's Financial Aid Office.

5. COMPLETED APPLICATION FOR ADMISSION to the Museum School. See Day School Admissions requirements. Financial Aid will only be awarded to students who have been accepted for admission to the school by the Admissions Office.

All forms (except tax forms) are available through the Financial Aid Office at the Museum School. Incomplete applications or errors in preparation by the applicant or applicant's parents may result in disqualification of the application. It is the

student's responsibility to complete the application as directed, and to check with the Financial Aid Office to ensure that all forms have been received.

Award Notifications

THE DEADLINE FOR COMPLETED APPLICATION FILES IS MARCH 15th! All forms including the processed FAF should be received by this date. Award letters for timely applicants will be mailed by May 1. Applicants with incomplete files as of this date will be considered late applicants and processed at a later date.

Financial Aid Available at the School

A limited amount of financial aid is available from the categories herein described. It should be noted that an eligible applicant may receive one or more types of aid each year, depending upon individual need.

Museum School Scholarships

These scholarships are awarded each year from the income generated by the endowed trust funds of the Museum of Fine Arts that are specifically designated for this purpose. Awards range from \$500 to \$3500 per year.

Pell Grants*

The Pell Grant Program is an entitlement program which provides a floor of federal aid to those students who need direct assistance in order to attend post-secondary institutions. Grants range from \$250 to \$2300. Pell Grant eligibility is determined by the Pell Grant Program directly. There is no cost to apply and the application is included on the FAF.

Supplemental Education Opportunity Grants (SEOG)*

This program of direct awards is available to a limited number of undergraduate students with high financial need. Eligible students who are accepted for enrollment or who are currently in good standing, may receive Opportunity Grants for each year of their higher education up to the period required for the completion of the first undergraduate program. Grants range from \$200 to \$2000 per academic year.

College Work Study Program (CWS)*

Students who need a job to assist in meeting educational expenses may be eligible for employment under the federally supported Work-Study Program. Eligible students may work an average of 10 hours (up to a maximum of 20 hours) weekly while attending classes full-time. During the summer or other vacation periods when classes are not in session, students may work full-time (40 hours per week), if funding is available. On-campus jobs may include work in offices, libraries and departments of the Museum of Fine Arts. Off-campus jobs are assigned in public or non-profit organizations.

Stafford Loan Program (GSL)*

The Stafford Loan Program (formerly Guaranteed Student Loan Program) enables students to borrow from participating lenders at low interest rates to meet educational expenses. Students must be enrolled at least half-time. An eligible full-time student in the first or second year of their program may borrow up to \$2625 per year. An eligible third, fourth or fifth year student may borrow up to \$4000 per academic year. Total under-

graduate borrowing under this program is limited to \$17,250. The interest rate for new borrowers is currently 8% for the first four years of repayment, increasing to 10% in the fifth year of repayment. The federal government pays all interest charges while the student is enrolled on at least a half-time basis. Repayment does not start until six months after the borrower graduates, withdraws from school or drops to less than half-time status.

Massachusetts students will receive loan request cards directly from Massachusetts Higher Education Assistance Corporation (MHEAC) with the names of participating lenders once the student has filed a Massachusetts Financial Aid Form.

PLUS/SLS*

A federal loan program for independent students and parents of dependent students. The maximum that may be borrowed in any academic year is \$4000, with an aggregate loan limit of \$20,000 per student. Repayment is scheduled to begin within 45 days of disbursement. In school deferment of principal may be arranged with the lender. There is no federal interest subsidy on these loans. PLUS/SLS loans are an alternative for families who may not qualify for financial assistance from other sources. PLUS and SLS borrowers must first apply for federal financial assistance.

Massachusetts State Scholarships

Commonwealth of Massachusetts Scholarships are available to students enrolled in both the undergraduate degree and diploma programs at the Museum School on a full-time basis. Eligibility is determined by the Commonwealth and requires a one-year residency period. Application is made by completing the Massachusetts Financial Aid Form (MFAF) of the College Scholarship Services. Residents of other states should inquire of their state grant agencies regarding application procedures, as these will vary from state to state.

Satisfactory Progress

All students who fail to make satisfactory progress become ineligible for financial aid. Satisfactory progress is defined as receiving a minimum of 50% credit for the program in which the student is enrolled during the academic year. The School's deans may adjudicate satisfactory progress cases involving exceptional circumstances.

Time Payment Plan

Students may request that tuition charges be scheduled in payments over the period of a semester. Each semester's charges must be paid by the end of that period of study. The time payment plan carries no interest charge. Time Payment Agreements must be completed and approved by the Business Office on or before registration day.

*To be eligible for those programs designated with an asterisk, the applicant must be in compliance with all federal regulations governing these programs, including requirements for citizenship and satisfactory progress. Funding levels for these programs are subject to change by the Federal Government.

Additional Information

For additional information on financial aid, including application forms, check the appropriate box on the enclosed post card or contact the Financial Aid Office. We also welcome your questions by telephone, (617) 267-6100, ext. 645.

PLEASE NOTE: Master of Fine Arts candidates apply for all financial aid through Tufts University.

Request for Financial Aid Applications and Information

(Please Print)

Name: last first middle

Home Address:

Phone: () Zip:

Date of Birth: / /

Please send this request for more information to:

Financial Aid Office
School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115 USA

Student Information:

Marital Status (check one):

☐ Single ☐ Married ☐ Divorced/Separated

Previous Colleges Attended (at least half time):

dates:

dates:

Degrees Obtained:

Are you a citizen of the United States?

☐ Yes ☐ No

If no, what is your country of citizenship?

What is your visa status?

Parent Information:

Answer only the questions that apply to your family.

Are your parents separated or divorced?

☐ Yes ☐ No If yes give

date of separation:

date of divorce:

Has either parent remarried?

Mother ☐ No ☐ Yes, When?

Father ☐ No ☐ Yes, When?

Give name and address of non-custodial parent:

Name:

Address:

Zip:

Special Notations and Abbreviations

Each studio art course is a year-long course unless otherwise noted. History of art courses are one-semester academic courses, some of which may be linked together, Fall and Spring, to provide year-long courses. The following abbreviations are used: TBA = to be announced; (N) = new course.

Full-time students enroll in a minimum of eight, maximum of ten, three-hour studio class periods per week. Admission to courses with limited enrollment is not guaranteed.

Refer to the *Class Schedule List* and *Addenda* for information regarding class days and times.

Foundation Course

Although the School has no mandatory foundation program, we strongly recommend the **Foundation/Expansion Workshop** for students with little previous art training and especially for those coming directly from high school. See course descriptions **FND 011** and **FND 012**.

Other basic or introductory courses we recommend along with the **Foundation/Expansion Workshop**:

Applied Anatomy DRW 013
Drawing for Animation FLM 011
Basic Design for Graphic Design Students DES 010
Beginning Graphic Design DES 030
Plastic Fantastic: Beginning Acrylic (Spring) PAI 001
Oil Painting: The First Step PAI 018
Technical Painting PAI 025
Painting: The Basics PAI 033
Foundation Photography PHT 011
Monoprinting PRT 020
Beginning Printmaking PRT 025
The Figure in Space: Beginning Group SCP 020
Beginning Welded Steel Sculpture SCP 042

Art of Africa

The photography course **PHT 044 Imaging with Light-Sensitive Materials** may be of interest to students in this area.

Art of Africa AFR 001

Pinckney
 Presentations: two periods per week
 Workshops: at least one period per week
 Traditional African resist-dye techniques and the exciting possibilities they offer the contemporary artist.

Our course will explore the full spectrum of traditional resist-dye processes utilized exclusively by the Yoruba peoples of Western Nigeria for printing designs on textiles. Film seminars, lectures and technical demonstrations will present the historical background, symbolism, and iconography of Yoruba resist-dye textiles. In addition, **AFR 001** explores the realm beyond tradition in pursuit of artistic ideas utilizing contemporary materials and procedures to incorporate multiple and/or contrasting resist-dye techniques within a single tapestry. 35mm slide seminars will include:

material from the instructor's field research in Africa; a collection of slides (mid-70s to the present) showing former students and their odyssey, from idea to the reality of the completed tapestry; and photo-literature documenting numerous collaborative shows displaying the resist-dye tapestries of other students.

Special note: **AFR 001 Art of Africa** has nine parts and continues through the second semester. Due to the small size of the studio, enrollment is limited. Student attendance is closely monitored and recorded. This activity is in preparation for the forthcoming semester and the enrollment of other students into this course.

Ceramics

It is our intent to promote a creative attitude toward the use of clay. We believe that craftsmanship and exploration of ideas must evolve together. (Production pottery will not be stressed.) Kiln facilities permit the firing of unusually large work at all temperature ranges. Students not concentrating in ceramics are welcome and are encouraged to do independent work in the ceramics facility provided they make arrangements to do so with the faculty. There is a lab fee of \$55 per semester per ceramics student.

It is important that students verify their appearance on class rosters in the ceramics area. All ceramics charges are based solely on class rosters turned in by the instructors by the third week of classes.

FAHS 009A Sculpture since 1945; FAHS 019C Survey of Asian Art; FAHS 020A The Bronze Age of China; FAHS 103A Art of Ancient Egypt; FAHS 104A Classical Art; and CRX 012 Myth, Magic and Metamorphosis may be of special interest to ceramics students.

Faculty: Trish Adams (Fall), Michael Barsanti (on sabbatical, Fall), Mark Cooper, David Davison, Warren Mather, Liz Quackenbush (Fall).

Workshop: The Figure in Ceramics

Cooper
 One noontime period per week
 A weekly workshop for individuals with or without experience in ceramics. We will work from a model or models. Brief slide presentations of figurative ceramics (i.e., primitive fetish objects, Greek vase painting, works by Picasso, Gauguin, and Robert Arneson) and figurative sculpture will accompany each class. A number of techniques will be introduced each week: drawing in clay, relief, engobes, terra sigillata, etc. We will keep technical information to a minimum and will emphasize working in direct response to the model within the ceramic tradition. (Students with no experience in ceramics will be shown fast, simple ways of making tiles, platters, or whatever they require to get underway.) \$20 materials fee for students not otherwise working in the ceramics area.

Ceramics Foundation CER 011/1&2

1: Davison (two periods per week);
 2: Quackenbush (Fall); Barsanti (Spring) (one period per week)
 Basic explorations of clay and glaze. Lec-

tures, demonstrations, and experience in many approaches, including handbuilding and slabforming, glaze and slip application, and firing methods. Specific problems will be assigned. Attendance required for beginning students. This course is a prerequisite for all advanced courses in ceramics and will be repeated in the second semester.

Directed Study CER 015/1–3

1: Davison; 2: Barsanti (Spring);

3: Barsanti (Spring)

One period per week

Independent projects in ceramics planned and pursued in consultation with the instructors.

Ceramic Sculpture CER 021

Adams (Fall); Barsanti (Spring)

One period per week

Through the exploration of process, or acts on the clay in its various states, techniques will be developed for large sculptural projects. Discussion will focus on intent.

Advanced Clay Seminar CER 025

Davison

One period per week

This class is for people who have a good working knowledge of clay process and a desire to do extra study outside of class on current issues in clay, sculpture, clay process, and idea generation. Each student will be required to make a presentation on a chosen topic during the semester.

Content (N) CER 028

Quackenbush

One period per week (Fall)

Challenge your ideas, using ceramic history as a tool to investigate personal myths and ceramic traditions. The values of ceramic history will be presented through slides, handouts, and critiques. Projects will involve reinterpretation of historical ideas and investigation of your own ceramic vocabulary. Personal idea development will be a focal point. Large work will be encouraged.

Intermediate Ceramics: Glaze Application and Firing (N) CER 029

Mather

One period per week

This course will help you realize your personal vision with the medium of fired clay. We will mesh your ideas with wet clay, color, glaze, and fire. We seek a symbiotic and cohesive union of color with form. Emphasis will be placed on follow-through and the completion of the ceramic process, developing a personal glaze palette, and learning to fire, refire, and multifire in electric, reduction, soda, and raku kilns. Previous experience in ceramics preferred. This course will be a continuation of **CER 011 Ceramics Foundation**.

Materials Technical CER 030

Cooper

One period per week

We will cover a wide range of approaches to ceramics. Emphasis will be on specific technical issues such as the selection of clays for sculpture, the achievement of painterly surfaces with glazes, and mold-making for slip casting. We will consider color relationships, manipulations of glazes and their interactions, and the relation of color to form. We will provide safety information on toxic glaze materials. Students

Course Descriptions

should consider scheduling a second period for the studio work required.

Fall: The analysis and formation of glazes from raw materials, with calculations and laboratory problems in the properties and uses of clays and glazes for particular effects, methods of forming, firing temperatures, clay slips, glazes, kiln firing.

Spring: A different issue will be taken up each week: terra sigillata, engobes, clay pencils, clay watercolors, clay tempera paint, clay chalks, Egyptian paste, mold making, china painting, and creating decals. We will assist students interested in vessels and abstractions as well as those pursuing figurative approaches to ceramics.

Throwing (N) CER 035

Adams (Fall); Barsanti (Spring)

One period per week

Techniques for various forms will be demonstrated with the idea that hollow/void is the force that unites inside and outside. Forming will continue off the wheel.

Crosscurrents

Presentation of one's work to an audience, consideration of the work of others, the exchange of ideas and opinions, and the posing of questions about art—these activities have always been crucial to artists. Each of the CRX courses is designed as an ongoing forum for such exposure and investigation. We also list here studio courses which cut across the boundaries between art disciplines.

The sculpture course SCP 055 Taboos and Biases, the history of art courses FAHS 040G Gender and Representation in Cinema; FAHS 125A Topics in European Art and Music 1825–1880; FAHS 166B Contemporary Issues in Art and Photography; and FAHS 195G Topics in German Art, Film, Poetry, and Thought may be of special relevance to students interested in mixed media.

Faculty: Marilyn Arsem (Fall), Susan Belton (Spring), David Carbone (Spring), David Davison, Susan Denker, Jesseca Ferguson, Mags Harries (Fall), David Kelley, Tom Norton, Linda Olstein (Fall), Sandra Stark (Spring).

The Assembled Image (N) CRX 001

Ferguson

One period per week (Spring)

This mixed media course stresses the transformational nature of collage as a working and thinking process. Since its crystallization in 1912 by Picasso, collage has evolved as one of the quintessential art forms of the 20th century. Approaching collage as an attitude towards materials—in other words, as a state of mind—this course is relevant to students in any discipline, working in any medium.

The Day Course CRX 002

Davison

One period per week

Day of Weights
Day of Rhyme
Day of the Single Step
Day of Four Slides
Day of Memory
Day of Empty Cupboards

Day of Two Views
Day of Order
Day of Making Place
Day of Foolish Attempts
Day of Holding
Day of Growing Mighty
Day of Color
Day of Finding Heart

Set within a pattern of days, we will explore the nature of ritual and the meaning of art that is inspired by ceremony—art which finds its power, its very existence, in themes which celebrate, demarcate, and commemorate life. This is a “making” course with an emphasis on individual and collaborative work in response to selected days seen as “Days”—markers or measurements within our lives.

By its very nature, this course encourages a diversity of experience and bridges all disciplines and materials. Lectures will be given in an open seminar format with group discussions and critiques.

Double Exposure CRX 004

Kelley and Ferguson (Fall);

Kelley and Stark (Spring)

One period per week

This class will explore and investigate parallels and crossovers between photography and drawing. We will talk about similarities and differences in materials and process and explore the attitudes of tradition in each medium. Initially, students will work on individual assignments; the last third of the semester will be devoted to a group project. Assignments will be designed to involve drawing students in photo and photo students in drawing, with an emphasis on visual exploration rather than on finished pieces. The photo assignments will be completed as color slides. Limited to fifteen to twenty students. Course to be repeated in the spring with both new and continuing students welcome.

In a Covered Wagon: Women's Experimental Art Workshop CRX 006

Denker and Olstein

One period per week (Fall)

The course will follow a cooperative workshop format. Each student or pair of students will take turns presenting a topic and/or medium for the class to work on together as a group and as individuals. All classes will involve making and doing in class. There will be no “product” orientation, no “authority” figure, and less attention to the work of “individuals.” Total commitment to attendance every week in support of your fellow workshopmates is a must. This is a multimedia course. Enrollment limited to fifteen. Approval of instructor required at Registration. Priority to M.F.A., third- and fourth-year students.

Meet the Critics CRX 010

Denker

One period per week (Spring)

Is criticism as practised today in museums, magazines, and newspapers a useful body of opinion for artists? Are important issues being raised that you cannot ignore, or would it be better to be ignorant? How is your work seen by the world at large? Are you communicating as fully as possible with your audience? We will attempt to answer these and other questions through weekly discussions with visiting critics, curators, jour-

nalists, art historians, and dealers from Boston, New York, and Washington, D.C., who will be invited to critique work by the members of the seminar and to discuss the points of view they bring to bear. This course is recommended for fourth-year and M.F.A. students. Limited to fifteen. Students wishing to take this course must see the instructor at Registration for permission. Auditors welcome each week.

Myth, Magic, and Metamorphosis

CRX 012

Davison

One period per week

Why do we make “Art”? Certain cultures, past and present, speak to each other and to us through their myths and legends, lore and ceremonies. Their artifacts and rituals challenge our very definition of art. This course will center upon the use of myth in the development of personal imagery. Students will work in direct response to our investigations of other cultures. Comparisons will be made and questions asked. What are our myths? How do they influence our work? To be considered: Africa (including Egypt), Asia (including India), Native Americans, South America (especially Peru), Meso-America (including Mexico), and Oceania (South Pacific-New Guinea). This is an interdisciplinary course, welcoming students from sculpture, painting, and other areas.

Pentathlon (N) CRX 013

Norton

One period per week

This seminar course stresses the ability of an artist to look at the same topic with multiple esthetic perspectives. The prerequisite will be a demonstration by portfolio of proficiency in five forms of artistic expression. Each student will produce artwork in the five work areas, with which they are already familiar, using the particular qualities of each medium to bring out aspects of the chosen theme in ways which are unique to that particular medium. During the semester the group will look at the work being done by the participants and discuss how each medium is being used to its particular advantage. We will also explore various ways multiple mediums can be utilized simultaneously.

Sculpture and Performance (N) CRX 014

Arsem and Harries

One period per week (Fall)

Sculptor/installation artist Mags Harries and performance artist Marilyn Arsem will collaborate to explore the intersection of sculpture and performance. Using physical materials such as sand, cloth, and wood, we will work with techniques of the manipulation of materials in time and space to stimulate ideas for sculpture and performance. The physical and sensory experience with the materials will evoke feelings, associations, memories and images; together these will become the source and substance of the art work. We will encourage collaborations between the performance and sculpture students so they can learn from each other's perspectives, as we intend to do in teaching this course together. Previous experience in sculpture OR performance art required. Admission is by consent of either instructor.

Telling Stories (N) CRX 017

D. Carbone

One period per week (Spring)

This is a class for artists who are interested in visual storytelling and willing to work in various media. We will examine several stories and use them to develop images in which the arrangement of forms is guided by the ideas, feelings, and sensations of our interpretations, rather than by some general idea of good taste or technique. Various modes of storytelling (visions, symbolism, transference, repetition, journeys, icon, allegory, tableaux, narrative, etc.) will be explored over the course of the semester. Our emphasis will be on the problem-solving aspects of creating a metaphoric relation between form and content, and not on the discipline of any one medium.

Success/Survival: What You'll Need to Know

Belton

Two periods per week (Spring)

A unique course which will address the very special questions artists face in careers in the fine arts. What does marketing mean to a fine artist? Is public art a real opportunity? How do I get grants? How do juries work? What are my legal rights? What about insurance? Health hazards? How do I find a studio and keep it? What is an art consultant? What about alternatives to art galleries?

Learn from people who know. Coordinated by a professional artist, each session will present guest speakers who are expert professionals in their fields. You'll learn how to photograph your work, frame, ship, and install it. You'll learn bookkeeping and how to file your taxes. You'll put together your resume, slides or presentation package, learn how to approach a gallery, and hear from other artists about "surviving in the meantime."

Printed materials from this course will be useful throughout the working career of an artist.

See the Student/Career Services Office for further information if you are a matriculating Day School student; others interested should see the Continuing Education Office.

Drawing

Students are encouraged to explore as broad a spectrum of drawing as possible, including anatomy and perspective, drawing as pure design, as learning to see, as development of a visual vocabulary. Individual criticism, group discussions, and informal lectures keep teaching flexible and committed to the personal development of each student.

CRX 004 Double Exposure; FAHS 005A/006 18-19th-century European Painting; Image, Structure, Process; FAHS 121R Myth and Narrative; Rembrandt, Rubens, Beckmann; FAHS 125A Topics in European Art and Music 1825-1880; PAI 068 Portrait Painting; and FLM 011 Drawing for Animation may also be particularly relevant to students in drawing.

Faculty: Miroslav Antic, Ken Budd (Fall), Joseph Capachietti, Milton Derr (on sabbatical, Fall), William Flynn, Nan Freeman, Louis Gippetti, David Kelley,

Charles Milson, Lisa Langhammer, Tom Mancuso, Timothy Nichols.

Advanced Drawing DRW 009

Milson

One period per week

A course to develop skills in transforming visual perceptions into visual products. We will use figures, objects, non-objects. An extended emphasis on experimental techniques in the various media used (wax, paint, etc.). Acceptance of students is by interview and portfolio presentation at Registration.

The Anatomy of Drawing DRW 010

Flynn

One period per week

This course will reduce the principles of drawing to their simplest common denominators—marks, lines, shapes, light, perspective, proportion, the anatomy of a garbage bag, and the use of materials. Requirements: energy and curiosity! These basics demand attention because they can apply to everything.

Applied Anatomy DRW 013

Capachietti

One period per week (two-semester course)

Fall: An introductory course which will begin with the understanding of theory, geometrical forms, and the two-dimensional surface. The emphasis will be on using perspective, rendering, and light in order to achieve a three-dimensional illusion on a flat surface. Line, contour, dissectional analysis, modeling, and point-to-point scale relationships will be studied with an eye to developing keen observation. All of the above will be applied towards the drawing of the nude figure. Emphasis will also be given to design, rhythm, composition, and depth perception. Different techniques and materials will be used and encouraged. Outside work is a must. Attendance required. Prerequisite: perspective and geometrics. In the spring semester, anatomy—the skeleton and muscles—will be our major concern.

Between the Lines: Advanced Drawing

DRW 014

Kelley

One period per week

This course is designed for third- or fourth-year students who wish to make a transition into a personal and playful process in drawing with little or no emphasis on the figure. We will extend the drawing palette (e.g. tools, surface, format). Weekly home assignments will be discussed individually at the following class. Instructor's consent and portfolio review required. This is a year-long course.

Drawing DRW 040/1-8

1: Flynn; 2: Flynn; 3: Milson; 4: Flynn; 5: Milson; 6: Budd (Fall); Derr (Spring); 7: Gippetti; 8: Antic

One period per week

Drawing is a way of seeing, thinking, and planning, relevant to all art disciplines, and will be taught with this in mind. Students will be exposed to figure and object drawing as two-dimensional design with emphasis on different visual ideas, materials, and techniques. These classes will vary in approach dependent upon the particular instructor, but all will give individual attention to both beginning

and advanced students. Enrollment in all drawing courses should be confirmed at Registration. Regular attendance is expected.

Drawing DRW 041

Nichols

Two periods per week (both required)

Seeing immediately and directly requires concentration and inner stillness. Drawing is a natural thing to do and a large part of learning to draw is learning how to stay out of your own way. Some approaches to drawing to be considered are: making the illusion of three-dimensional space by seeing flatly; sensing the volume of space as well as the volume of volume; understanding the content of drawing to be the whole experience of seeing and acting; relating direct perception to memory and invention; varying pace, procedure, and media to affect habits, intention, and your sense of finish; mark making; the difference between precise observation and copying; your personal response and drawing what matters to you. These approaches will be pursued through both quick and sustained drawing in several media, with and without the model in class, and through related outside assignments. There will be bi-weekly critiques and local field trips as opportunities occur. Regular attendance required.

Drawing (N) DRW 057

Kelley

One period per week

This course is for students who have completed an introductory drawing course. We begin with the premise that drawing, on any level, is the observation and interpretation of sight, thought and experiences through marks. Goals include the expansion of the concept of drawing itself, the underlying assumption being that drawing is infinitely more than copying. The ability to "see" will be developed and a visual means for personal expression nurtured. A model will be used, with changing setups, as a point of departure for the creation of images. Students will be expected to take risks and to challenge their knowledge and experience.

Color DRW 061

Nichols

One period per week (required)

This course is open to students at any level of experience. The goal is to develop sensitivity to color through direct visual experience and practice. We will begin with an investigation of the interaction of colors, using dry materials, especially collage. In addition to work in class, weekly projects will be assigned, some strictly defined, some open-ended. Later we will continue with more experimental and subjective approaches to the relation of color selection to content. Color mixing will be emphasized. During the frequent critiques, talk will focus on the illusions of light, space, and rhythm generated by color, shape, and texture. Color theory will be discussed only where it serves a practical purpose. Attendance at class and a substantial amount of outside work are required.

Drawing for Painting (N) DRW 065

Freeman

One period per week

This course is for students at the intermediate and advanced levels. We will use

Course Descriptions

the model, objects, interior space, landscape space, and anything else of the students' choice as the basis for a painterly resolution of two-dimensional art work. We will thoroughly explore visual issues such as shape, compositional design, shading, shadow, surface, and spatial illusion (perspective and many other systems). We will also explore materials issues such as texture and substance, wet and dry media, collage, and the variety of marks and surfaces these media make possible.

Drawing: Forms of the Imagination DRW 066

Mancuso

Two periods per week (both required)

This course addresses the practical application of liberal arts to studio work. To create a context for drawing in class, we will take the Archaic era of Greece (the era of Homer's Iliad) as our first frame of reference. Drawing both from the figure and from imagination, we will try on and try out the Archaic imagination in order to examine in artist's terms the relationship between art and experience. Our second (simultaneous) frame of reference will be an investigation of imagination in personal image making: how does a present-day artist create images that are visually and emotionally true? This course is especially appropriate for degree students. Others willing to spend some time speaking, writing, and reading as well as drawing are also welcome. Please bring a portfolio to Registration. Instructor's consent required.

The Figure as Such (N) DRW 067 Freeman

One period per week

This course is for students at the intermediate and advanced level. We will take as our references the model and all other material appropriate for exploring imagery of the human body. Students may work on drawing as drawing, and/or on drawing for painting, sculpture, photography, performance, or any other art form. We will work on issues concerning the human figure as image: pose and posture; anatomy; face and body parts; aspects of male and female; action and movement; the figure as the carrier for notions of mood, emotion, humanity, mortality, spirit; and other issues of interest to the students enrolled.

Free Drawing Studio DRW 068 No Instructor

One period per week

This class is conducted without an instructor in order to foster independence, freedom, and experimentation. A model will be available.

Long Pose Drawing DRW 077 Gipetti

One period per week

We will work toward technical, stylistic, and structurally analytic goals not attainable with life poses of short duration. In the fall we will deal with the objective and perceptual aspects of the figure in drawing: space, form, structure, tonal rendering, and composition. In the spring we will explore the subjective, with more emphasis on personal interpretation of the model in space and on the process by which the drawing influences its own direction. Setups will occasionally be

used to enhance or complement the model's pose—in this way genre will also be approached.

Portrait Drawing DRW 080 Gipetti

One period per week

Exploration of all phases of portraiture, from the traditional and objective to the personal and subjective. Work will be done in many two-dimensional media and students will be encouraged to exploit as many as possible. Some formal background in drawing and color will be more than helpful.

Scaling the Image: Extremes of Scale from 6" to 10' (N) DRW 081 Strickland

One period per week

An intermediate drawing class with an emphasis on extremes of scale. We will explore what a change in scale means to an image. Are small things naturally more intimate? Can they be monumental? Likewise, are large things more powerful or commanding? How does the scale of an image influence content and emotional impact? We will work with still-life setups, models, and images from our imagination. We will be drawing with pencils, sticks, pens, brushes, crayons, charcoal, chalk, etc. on a variety of surfaces. An art historical survey on the use of scale and a survey of contemporary artists who work with extremes of scale will be presented.

Situational Drawing DRW 082 Langhammer

One period per week

We will explore drawing through the investigation of various environments, setups, and models during the semester. Each week a new "situation" will be provided (a boxing scene, a restaurant setting, a ballet dancer, etc.) from which to draw. Slides will accompany each new setup to show how other artists have interpreted similar scenes. Students with a wide range of drawing experience are welcome. The goals of the course include the expansion of current drawing skills and the exploration of personal imagery. Bring a variety of drawing materials. Group critiques will be a regular part of class.

Independent Drawing DRW 098 No Instructor

A maximum of two class periods per week may be allotted to this course designation, which represents drawing done outside SMFA facilities. Students are encouraged to invite faculty members to criticize such work regularly and are expected to present this work to their review boards.

Electronic and Computer Art

This area combines computer art and electronic music. We provide courses for students whose major interest is in this area and for students in other disciplines (film, video, graphic design, etc.) who can benefit from our facilities.

Computer equipment: Amiga and Macintosh personal computers, with still and video image digitizing inputs, and video, photo, printer and plotter outputs. **Music equipment:** digital and

analog music synthesizers, including Yamaha, Roland, Akai, and Kawai units, computer controlled by MIDI, B-channel and 4-channel tape decks, digital effects processors, and Digital-Audio-Tape recorder (DAT).

PHT 035 Creative Offset Printing; PHT 055 Visual Books; DES 025 The Designer, the Artist, and the Computer; and FAHS 125A Topics in European Art and Music 1825–1880 may also be of interest to students in this area.

Faculty: Alan Hanscom (Fall), Larry Johnson (on sabbatical, Fall), Richard Lerman, Joan Shafran (Fall).

Introduction to Computer Art (N) ELC 010 Shafran (Fall); L. Johnson (Spring)

Two periods per week

An introduction to the aesthetics and technology of making two-dimensional art on computers. No previous experience is assumed or required. Taught in a workshop setting, with technical demonstrations, showings of work, and visiting artists. We will learn to create computer pictures by "painting" them by hand and by manipulating photo and video images. Students' work will be realized as print-outs, plots, photos, or video, including simple animations.

Introduction to Computer Animation ELC 013

Hanscom (Fall); L. Johnson (Spring)

Two periods per week

This year-long course focuses on making 3-D computer animations with Amiga computers. Students will start by producing simple one-second "loops" and then work up to larger pieces that can be spliced together using video technology. A three-dimensional animation program will be used to produce work that can be shown on the computer screen or on video tape. We will study the best computer animation work of the past and present, as well as principles of traditional animation. The look and "feel" of computer animation and its role as a new and distinctly different medium for artists will be discussed. Previous experience in traditional animation, computer graphics, or both would be very helpful, but is not required.

Introduction to Electronic Music ELC 020

Lerman

Two periods per week (both required)

A one-semester course introducing the electronic music studio. No previous experience in either music or electronics required. We will cover elementary use of computer and analog music synthesizers, sound recording, and editing and mixing tape in an eight-channel tape studio. Theory and aesthetics of music, electronics, and acoustics will be taught alongside technology. Admission by consent of instructor. Limited to twenty students.

Advanced Electronic Music ELC 021 L. Johnson

One period per week (Spring)

A seminar with topics in synthesizer and recording techniques, music composition, electronics and acoustics, performance and multimedia work, and in soundtracks for film, video, and slides. (Prerequisite: ELC 020, ELC 021, or consent of instructor.)

Sound Art ELC 022

Lerman

One period per week

By "sound art" we mean the interplay of visual and performing arts with a sonic focus. Sound is a broader topic than music and will be treated as image, process, and technique. In workshop sessions we will construct acoustic art objects and electronic art objects. We will also study the relation of light to sound. Instructor's consent required.

Film

Film and animation courses are designed for the student who is producing films. Many of these courses include the screening of film and animation by other artists, but our primary concerns are each student's mastery of technique and his/her personal aesthetic approach. Because film is a time-consuming medium, persons enrolling in this area must take at least two film courses. Interested students should consult with faculty at Registration to confirm enrollments.

The area has an Oxberry Master 16mm/35mm animation stand and camera with an Automator computer, and an Acme animation punch. Super 8 facilities include sound and silent Canon, Sankyo, Chinon, and Nizo cameras, and the sophisticated Goko Stereo 8 editor. Super 8 transfers to video are possible with Goko's TC-20.

Sony's Pro Walkman cassette recorder allows truly portable professional recording. A student can also make a complete 16mm film with sync sound and editing equipment (including Eclair ACL, Arriflex BL, Arriflex S, and Bolex cameras; six-plate and four-plate Steenbeck editing machines; and Nagra IV tape recorder). The sound studio includes Sony and Tascam 4-track tape decks, 6-track mixer, parametric equalizer, graphic equalizer, digital delay, one Magnasync recorder, and two Magnasync dubbers.

Other equipment includes: Siemens double system projector, 2 Elmo GS-1200 projectors, J-K optical printer, animation stand with Doiflex camera, and Bell & Howard Model J contact printer. Students may work cooperatively to process their own black-and-white 16mm negative inexpensively on our processor.

ELC 013 Introduction to Computer Animation; FAHS 040G Gender and Representation in Cinema; FAHS 181D History of Documentary Film; FAHS 181B Film Genres: Sci Fi, Crime, & the Western; FAHS 184A On the Dark Side: Polanski, Huston & Film Noir; FAHS 185A Issues for Film and Video Artists: Advanced Seminar; and FAHS 195G Topics in German Art, Film, Poetry, and Thought may be of particular interest to students working in the film area.

Faculty: Flip Johnson, Richard Lerman, Andrew Neumann, Rufus Butler Seder, Steven Subotnick.

Animation Technical Workshop FLM 010

F. Johnson

One period per week

So it's time to load the Doiflex, make a three frame dissolve on the Bolex, plan

a fade out on your A&B roll, and make a full coat mix down on our rack of dubbers—BUT YOU DON'T KNOW HOW TO DO IT! Enroll in this course to get the advanced help you need when YOU need it on a one-to-one basis. Bring all your questions to class. This course is open to all animation and film students.

Drawing for Animation FLM 011

F. Johnson

One period per week (Spring)

For beginning, intermediate, and advanced students, including non-animators. Students will learn to create animated movements through direct observation. Working with small flipbooks, we will study moving subjects and discover the underlying principles of motion. Topics will include physical laws, perspective change, organic and non-organic motion, abstract motion, walking, metamorphosis, and feeling motion in one's own body. Frame-by-frame film analysis will augment direct observation. Students will be asked to bring subjects for study. Flipbooks will be filmed in Super 8. Bring two 5" x 8" or 6" x 9" glue-bound notepads (100 pages), masking tape, pencils, charcoal, colored media (inks, markers, pastels, watercolors, or crayons), and eraser to first class meeting. A \$10 lab fee will cover cost of Super 8 film.

Beginning Animation FLM 012

F. Johnson

*Two periods per week (both required)**(Fall)*

Make your paintings and drawings come to life! This is not a cartooning class. You will learn the art of creating motion. We will emphasize experimental approaches to animation. We will assign exercises in a variety of animation techniques, including cutouts, flipbooks, drawn-line animation, and direct animation on film. You will become competent with our 16mm film equipment while you shoot your projects. Students will learn how to process their own film for pencil tests and a brief experimental project. We will also screen outstanding animated films and analyze them frame by frame. Students who are continuing to **FLM 014 Intermediate Animation** will begin to plan in December for a project in the spring. Bring a notebook, charcoal, and colored media on the first day of class. Class attendance is essential. A \$60 lab fee will cover most expenses.

Alternative Animation Techniques (N)

FLM 013

Subotnick

One period per week (Spring)

This course is an introduction to a variety of animation techniques including under-the-camera techniques, 3-D animation, and pixillation. Our goal is to broaden the scope of materials and styles available to the animator. Class members are expected to come each week with camera-ready artwork, since class time will be devoted to demonstration and shooting. **Beginning Animation** is a prerequisite. A \$50 lab fee will pay for film stock, and class members will provide their own art materials.

Intermediate Animation FLM 014

F. Johnson

One period per week (Spring)

Each student will be expected to complete a short animated film. You will learn how to edit creatively, make A&B rolls, record sound, and create simple sound mixes. (Students must have completed **FLM 012 Beginning Animation** or its equivalent. Students who have not taken **FLM 012 Beginning Animation** this fall must arrange a meeting with the instructor in December before consent will be given.) Students are strongly encouraged to take **FLM 010 Animation Technical Workshop** in conjunction with this course.

Advanced Animation Workshop/**Seminar FLM 016**

F. Johnson

One period per week

This is a class for students working on personal animated films. Students are required to complete a short film each semester or a longer film over the course of the year. Student works-in-progress will be discussed within the group and individually. Special seminars will explore areas of animation such as storytelling, special effects, and grant writing. Technical problems will be addressed as they arise. Additionally, we will talk about current trends in animation and will screen films for frame-by-frame analysis. Class attendance and outside work required.

Oxberry Animation Stand**Workshop FLM 017**

Subotnick

One period per week (Fall)

Class members will become thoroughly familiar with all aspects of the Oxberry Master Series animation stand. Regular assignments will augment instruction in care and maintenance, shooting animation, bipacking, rotoscoping, and the use of the Automator computer. You must successfully complete this course before being allowed to operate the stand independently. Prerequisites for this course are **FLM 012** and **FLM 014**. A \$20 lab fee will pay for film stock.

Beginning Super 8 Filmmaking FLM 020

Neumann

Two periods per week

Beginning filmmaking is learning to respect the equipment and to demystify its technology, assuming no previous knowledge of camera use or filmmaking. Students will learn basic skills, from loading and focusing a camera to editing and creating soundtracks. A motion picture camera is an exciting tool, but it is only a tool. Intellect, patience, and hard work will enable each student to make art through his/her filmmaking. Each student will be encouraged to create his/her own reality on film. (Although we provide shared cameras for student use, it is suggested that anyone who plans to continue in film buy a Super 8 camera. Contact the instructor for recommended cameras.)

Super 8/16 Workshop FLM 022

Seder

One period per week

Need more input on that movie you're making? Script discussion? Shot planning, editing advice? Need to be reviewed on the film equipment? THE INSTRUCTOR IS IN! An open, unstructured class designed on a first-come, first-served

Course Descriptions

basis. Drop in with your film-related problem, and we'll discuss it!

Advanced Super 8 Filmmaking FLM 025 Lerman

One period per week (Spring)
Super 8 is an artist's medium with its own unique characteristics. Working individually or collaboratively, students will create moving images and soundtracks and combine these elements to make complete films or integrate them with other art forms (video, performance, sculpture, painting, etc.). Simplified, appropriate production techniques will be taught, maximizing aesthetic concerns, image and sound quality, and content. A \$100 lab fee will cover some expenses.

Basic 16mm Filmmaking FLM 030

Seder
One period per week (Fall)
Fantastic things can be done with a Bolex, a light meter, a splicer, and your imagination. First you learn the equipment inside and out. Then you fly. A lab fee will cover some costs.

Advanced 16mm Filmmaking FLM 033

Seder
One period per week (Spring)
So you know how to use a Bolex. Now learn how to shoot sync sound with the Arri BL and CP-16 cameras, the Nagra sound recorder, and a clapboard. Edit pic and sound for the final print. Enter festivals, win big prizes. Instructor's consent is required for admission to this course.

Experiments in Optical Perception (N) FLM 038

Seder
One period per week (Spring)
Adventures in holography, 3-D television, lenticular photography, stereoscopy, optical illusions, stage illusions and sleight-of-hand. Build your own Zoetrope. Capture the living world in a camera obscura. Have fun with Fresnel lenses, two-way mirrors, polarized filters, and retro-reflective screens. Amaze your friends! A lab fee will cover some costs.

Filmcraft: Lighting/Editing FLM 041

Seder
One period per week (Fall)
Lighting and editing are the two basics of good film/video production. Learn basic three-point lighting, how to use a light meter, and how to get the image you want. Learn the principles of editing: storyboarding, cutting a sequence, the rules and why to break them. A lab fee of \$15 will cover film costs.

Filmcraft: Sound FLM 042

Neumann
One period per week (Fall)
We will consider the technical nature of sound and sound recording as well as the subjective nature of sound and/or music combined with a film image. Exercises in gathering sound, transferring and mixing sound in the studio, creating sound collages, and editing sound will make up the assigned portions of the class. It is assumed that students will be working on film, video, or multi-media projects in other classes. Limited enrollment. Admission is by consent of the instructor.

Filmcraft: Optical Printing and Workshop FLM 043

Lerman
One period per week (Fall)
An introduction to the J & K optical printer with emphasis on learning to use the J & K to develop and extend one's imagery in ways not possible with camera and lab techniques alone. Students must have a thorough understanding of how film stocks behave. While optical printing is often used to create special effects, this is not a class in special effects. Later in the semester, as students work individually, we will have general workshop sessions on the completion of film projects. Limited enrollment. Instructor's consent required.

Film Technical Workshop FLM 044

Lerman
One period per week (Spring)
A seminar class covering some of the following topics: depth of field, depth of focus, f-stops, T-stops, B & W filters, color filters, color temperature, ASA, H & D curves, the positive-negative-reversal controversy, A & B rolls, A & B wind, etc. This is a demystification workshop. Essential for all film students.

Personal Cinema: A Film Every Two Weeks FLM 052

Lerman
One period per week (Fall)
In this course, people will be encouraged to work quickly in order to improve their intuitive skills—skills which will be useful in the future in the making of longer films. Students will be asked to work with their originals (to avoid the expense of workprint) and, later in the semester, to work out logical and artful ways of organizing and screening their six or seven films.

Personal Cinema FLM 053

TBA
One period per week (Spring)
Continuous viewing of film footage made by class members, rescreening of recently edited footage, screening of works by other filmmakers and/or meetings with them—these activities will encourage class members to develop their own philosophical approaches to filmmaking and to style. We will emphasize how to say and how to show what one wants to communicate in a given work. This class is recommended as a complement to any other film, video, or multimedia class. We will aim for completed work to be presented in a final spring film showing.

Foundation Workshop

FAHS 003 History of Art & Civilization in the West; FAHS 019C Survey of Asian Art; FAHS 103A Art of Ancient Egypt; and FAHS 104A Classical Art may be of interest to students enrolled in the foundation courses.

Foundation/Expansion Workshop FND 012

Goss, Kelley, Sibley, Wills
Four periods per week (all sessions required) (Fall)
Through a series of interlocking exercises, we will explore visual language, seeking a common ground between two- and three-dimensional media. For example, we might compare lines of barbed

wire or string in three-dimensional space with marks made by charcoal, ball-point, or twigs on a two-dimensional surface; or we might follow an idea from a torn-paper collage through a painted relief to a free-standing object. A sense of trust will be helpful, since our intent will not always be self-evident.

This extended workshop is for students in the early stages of "finding themselves" as artists and for those seeking a new direction. We will be as much concerned with the letting go of preconceptions as with the gaining of experience. (Participation in the **Foundation/Expansion Workshop** will help new students learn to use the SMFA's free-elective system; relevant courses will be suggested throughout the semester. Often students have found lasting social and professional relationships emerging from contact with others in this peer group).

One **Foundation/Expansion Workshop** teacher may serve on the review board of each student enrolled in this course.

Loading Zone Workshop FND 013

Kelley and Goss
Two periods per week (both required) (Spring)
An extension of the **Foundation/Expansion Workshop**, designed for people at any level who are looking for a kick-start, this class involves idea-oriented trigger mechanisms rather than traditional subject matter. The emphasis will be upon exploration, discovery, and process in non-conventional situations and materials. Exercises will include two, three and four (magic) dimensions, performance art, class collaborations, and semester-long projects. Some materials will be provided: plaster, glue, glue guns, tape, cardboard.

Graphic Design

This area offers courses in graphic design, typography, illustration, and computer graphics. Facilities include a design shop, a photographic darkroom, a 14" x 17" reproduction camera, and a computer shop.

PHT 048 Visual Books; PHT 035 The Constructed Image for Reproductive Art; and PRT 032 Art with a Message may be of special interest to students of graphic design.

Faculty: Joseph Landry (on sabbatical, Spring), Piotr Szyhalski (Spring), Tom Norton.

Basic Design for Graphic Design

Students DES 010
Landry (Fall); Szyhalski (Spring)
One period per week
A basic course in creativity, design, and visual communication, with weekly assignments of increasing complexity, weekly slide talks or brainstorming sessions, and weekly evaluations of work. Although intended primarily for students interested in graphic design, this course may also serve as foundation design for others. One-semester course, repeated second semester.

The Designer, the Artist, and the Computer DES 025
Norton

Two periods per week (both required)

An introduction to the use of the computer in art and design. We will consider the computer as a tool for conceptualizing, generating, and enhancing images. Lectures will cover a variety of computer images and available hardware. We will visit computer graphics facilities, research environments, and artists who use computer systems. Students will experiment with graphics software packages, graphic design problems, and computer applications in combination with traditional media.

In this class the computer is thought of as a creative tool in the same light as a pencil, brush, chisel, or camera. The student is encouraged to solve artistic problems with the computer both in this class and in other work areas. The computer offers drawing and painting capabilities which paper or canvas cannot give you; these will be explored by doing life drawing directly on the screen on a regular basis, learning to use this new medium for both contemporary and traditional pursuits.

Beginning Graphic Design DES 030

Landry (Fall); Szyhalski (Spring)

Two periods per week

Projects will be presented in "design procedure" steps as weekly assignments. Slide talks, brainstorming sessions, technical instruction. **DES 010** and a photography course (these may be taken concurrently), or equivalent are recommended as background.

Advanced Concepts in Graphic

Communication DES 036

Norton

Two periods per week

Advanced graphic design principles will be explored through discussions and exercises in composition, typography, color, project conceptualization, client/designer interaction, and presentation. As students work on logos, letterheads, business cards, brochures, and posters, they will be exposed to traditional and new methods of working: pencil, pen and ink, photos, and the computer. We will take field trips to studios and print shops, and hear presentations by guest lecturers. Students will be expected to supply their own art materials and tools. A list of suggested tools will be supplied. As computer graphics is fast becoming prominent in graphic design today there will be general discussions as well as hands on experience in this area.

Illustration DES 042

Landry (Fall); Szyhalski (Spring)

One period per week

An assignment class in pictorial communication using traditional, photographic, and found-image techniques. Emphasis on the limitations and creative possibilities of commercial printing. Slide talks, idea-generation techniques, technical instruction. One or more drawing courses taken concurrently are recommended.

History of Art

Members of the art history faculty share a special commitment to creating courses which are useful and congenial

to artists. Slide lectures and museum visits provide students with the opportunity to see and discuss the art of many different cultures and periods. Since the art of the past is an essential resource for anyone who wishes to make art in the present, we recommend that every student plan his/her curriculum to receive as broad a background in art history as possible.

The first half of the survey of Western art (FAHS 003), combined with the survey of Asian art (FAHS 019C), is recommended as a starting place for new students or for students who have never taken a course in art history. FAHS 005/006 (the survey of modern painting) is recommended as a background to more advanced courses in modern painting. FAHS 103A is recommended as a starting course for students interested in sculpture.

Evening Courses: FAHS 184A Polanski, Huston & Film Noir is offered on Wednesday evening (Fall) and FAHS 020A The Bronze Age of China is offered on Wednesday evening (Spring) for students who prefer to take art history in the evening hours.

Prompt and regular attendance at weekly lectures, film screenings, and museum visits, and a short paper are the minimum requirements in ALL art history courses. All courses are graded Pass/Fail.

Auditors are always welcome. Full-time students may audit art history courses at no additional charge.

Europe Trip: The SMFA Artist's Trip in May 1991 will visit Germany. Further information will be available in September 1990. Students planning to go on this trip may wish to take one of the special courses focusing on Northern European art: FAHS 121R, FAHS 125A, or FAHS 195G.

Note: A starred (*) course indicates a special course, often with a visiting lecturer, being taught this year only. The symbol (R) indicates a rotating course taught once every two or three years.

Faculty: Richard Broadman, Fritz Buehner (on sabbatical 1990–91), David Carbone, George Creamer, Susan Denker, Jim Dow (on sabbatical, Fall), Dorothy Gillerman (on leave, 1990–91), Julie Levinson (Spring), Diane O'Donoghue (Spring), Philippa Shaplin.
Visiting Lecturer: Gerry Sobel (Fall), Peter Sykes (Spring).
Adjunct Faculty: Joan Lebold Cohen.

History of Art & Civilization in the West FAHS 003

Shaplin

Tuesday am (Fall)

This course is designed as the first half of a full-year foundation for more specialized courses in art history, and is strongly recommended to all students as providing a basic understanding of the traditions within which they work. **FAHS 003** covers European Stone Age through Medieval art and will consider major monuments in cultural context-historical background, problems of patronage and the training and social role of artists. Requirements

include regular guided museum visits every other week after class and reading from contemporaneous sources. (In 1990–91 this course should be taken in conjunction with **FAHS 019C Survey of Asian Art** offered in the spring semester.) Note: **FAHS 004**, covering Western Art from the Renaissance through the French Revolution, will be held in the spring of 1992.

18–19th Century European Painting: Image, Structure, Process (R) FAHS 005A

Denker

Monday pm and every other Wednesday, 12:30–2:00 pm (Fall)

An in-depth examination of the major 18th and 19th century European painters from Watteau through Van Gogh, including such major artists as Chardin, David, Ingres, Delacroix, Gericault, Daumier, Corot, Manet, Monet, Degas, Renoir, Seurat, Gauguin, and movements such as Neo-Classicism, Romanticism, Impressionism, Symbolism. Required reading will focus on the journals, letters, and writings of the artists and their contemporaries. Lectures will be supplemented by visits to the drawing and print collection at the MFA and the Fogg Museum. Highly recommended as a background course for **FAHS 006**. NOTE: This course will not be offered in 1991–92.

20th Century European Painting: Image, Structure, and Process FAHS 006

Denker

Tuesday pm and every other Wednesday, 12:30–2:00 pm (Spring)

Beginning with Cezanne, an examination of the major twentieth-century European painters and movements—from Fauvism, German Expressionism, Cubism, Dada and Surrealism to the present. Required reading will focus on the journals, letters, manifestos and other writings of the artists and their contemporaries. Lectures will be supplemented by visits to the drawing and print collection at the MFA and the Fogg Museum. NOTE: **FAHS 006** is a prerequisite for more specialized courses in 20th-century art history. You should plan to take this course in your first or second year to take full advantage of the more advanced course offerings in 20th century art.

Sculpture since 1945 (R) FAHS 009A

Creamer

Thursday am (Spring)

An investigation into a period of extremely varied sculptural activity, characterized by two trends. The first and most dominant is a reductive course culminating in the austere constructions of the minimalists. A more recent trend embodies a broadening of sculptural possibilities. This course will address in detail major artists and sculptural developments since 1945. Class discussion will be central. Some outside visits to sculpture exhibitions will be required.

Contemporary Art—The Background FAHS 012

D. Carbone

Monday and Tuesday, 12:30–2:00 pm (both sessions required) (Fall)

A selective focus on particular American and European developments as they pertain to the issues of contemporary art. This is NOT a survey of the great achievements of 20th century art in historical context. Instead, this course presents a

Course Descriptions

56

discussion of particular precedents that are of greater relevance than others to the present moment in our visual culture. (This course changes as the contemporary scene refocuses its attention.) **Not open to first-year students. AUDITORS WELCOME.**

Contemporary Art—The Present FAHS 013

D. Carbone & Visiting Lecturers
Monday and Tuesday, 12:30–2:00 pm
(both sessions required) (Spring)
An opportunity to see and discuss art currently exhibited in the major museum shows and private galleries in New York. Contemporary events will be viewed in relation to the history of art since 1945 (or from earlier periods where appropriate), as well as in relation to issues pertinent to the different media. Prerequisite: **FAHS 012 (formerly H-110).** AUDITORS WELCOME.

Survey of Asian Art (R) FAHS 019C O'Donoghue

Tuesday am (Spring)
The cultures of China, Japan, and India placed great significance on visual expression. This historical survey will focus on the relationship between Asian objects—such as an ancient ceramic vessel, a bronze sculpture or an ink painting—and the political, religious, and artistic values made visible through these works. Lectures will be supplemented by visits to the collections at the Museum of Fine Arts and the Sackler Museum. Note: **This course is a prerequisite for advanced courses in Asian art to be offered in 1991–92.**

The Bronze Age of China FAHS 020A O'Donoghue

Wednesday eve, 5:45–8:15 pm (Spring)
The appearance of metal in China around 2000 B.C.E. resulted in profound changes which transformed virtually all aspects of society. We will explore the relationship between ritual objects, mythology, and a written language based on pictograms as well as the way in which the early Chinese rulers used these forms of expression. The development of painting on silk and lacquer in the late Bronze Age will also be covered. Most of the objects to be discussed in this course have been excavated in recent decades from archaeological sites in the People's Republic of China. Visits to the Asian collection at the Museum of Fine Arts and the Sackler Museum will supplement slide lectures. Note: **This course will satisfy the prerequisite for FAHS 020B Chinese Painting, to be offered in 1991–92.**

Gender and Representation in Cinema (*) FAHS 040G

Levinson
Friday, 12:30–4:30 pm (Spring)
This course explores how gender is cinematically represented and codified. Areas of study range from American studio movies to modernist cinema to independent films. The class will consist of film screenings, visual analyses, theoretical readings and class discussion. This course is of equal interest to men and women. Prerequisite: **Students must already have taken a course in history of film or in gender studies before taking this course.**

Independent Study Paper FAHS 098 Carbone or Denker (Spring)

With advance permission only. At Registration, you must submit your proposal for a twenty-page research paper to the instructor with whom you wish to work. Conference times to be arranged. Open ONLY to fourth-year students who have exhausted the regular course offerings, or to advanced students who wish to combine Independent Study with the SMFA Artist's Trip to Germany in May of 1991.

Art of Ancient Egypt (R) FAHS 103A Shaplin

Wednesday am (Spring)
The art of ancient Egypt and the Mediterranean will be examined in historical and cultural contexts. Above all, the superb collection of Egyptian art in the Museum of Fine Arts (the most extensive outside Cairo) will permit us to make contact with the ancient land of the Nile.

Myth and Narrative: Rembrandt, Rubens, Beckmann (*) FAHS 121R D. Carbone

Tuesday pm (Fall)
What must we reclaim from the past for the art of today? These three major artists of the Northern European tradition will be examined in historical context and in relation to each other. Topics to be discussed include: the use of self-portraiture as autobiography; the expression of individual experience through history, genre, and mythological images; the radical Protestant critique of the Catholic/Classical tradition. Note: **This course is recommended as background for students intending to go on the SMFA Artist's Trip to Germany in May of 1991.**

Topics in European Art and Music **1825–1880 (*)** FAHS 125A

Denker & Sykes
Wednesday, 12:30–5:00 pm, listening sections every other week (Spring)
This course will examine parallel developments in European art and music during the rise of Romanticism. Emphasis will be placed on points of congruence and divergence among visual artists, composers, and performers of music, both in their general aesthetic concerns and in their development of new forms of expression. Some parallel topics to be included: Romantic self-definition, the rise of virtuosity in the performance of music, the emergence of the concert hall and gallery system, the impact of changing technologies, the impact of the revolutions of 1848, changing definitions of 'avant-garde'. Equal emphasis will be placed on looking and listening. Some outside listening assignments will be required. No prior knowledge of music will be assumed. **Not open to first year students except by permission of the instructor. Prerequisite: Students must already have taken FAHS 005A (18th & 19th-century European Painting) or a survey of music history to enroll in this course.**

Contemporary Topics in Art and Photography (*) FAHS 166B

Dow & Visiting Lecturers
Monday pm (Spring)
An advanced class for students who have

taken the year-long survey course in the **History of Photography (FAHS 010/011)** or its equivalent.

This course will deal with topics pertinent to the artist today, placing these issues within the context of the history of photography. At least six different guest speakers will address the class; ample time will be budgeted for class discussion. These classes will be held in conjunction with **FAHS 013 Contemporary Art** on alternate Mondays at 12:30 pm. On the remaining Mondays we will meet at 2:00 pm for presentations relating the previous week's material to photographic history. All classes will be three hours in length.

Subjects to be covered will include the following: with regard to obscenity, should we have an absolute or a floating standard? At a time when pictures have begun to outnumber words, what is the relationship between literature and the visual arts? How has the growth of the middle class and the attendant suburbs influenced contemporary culture and the arts? Is the carefully made, individual image sacrosanct or superfluous in the age of the pixel and chip? How have developments in music influenced the art world and vice versa? Who supports the arts, why and who should be doing it? (This list is only a guide and may be added to or changed at any time.)

Assigned reading, a five-page paper due at mid-term, a final project, and attendance at all classes will be required. Class size will be limited to 25. Note: **Not open to first-year students except by permission of the instructor.**

History of Documentary Film I (R) FAHS 181D

Broadman
Friday pm (Fall)
We will survey current approaches to the documentary film. Emphasis will be placed on changing rationales and documentary aesthetics and on particular innovative films which have broken with previous standards within the genre. Among the types of film we will study: the docudrama, the newscast, the anthropological film, vérité, the feature documentary, and the film of social analysis.

Film Genres: Sci Fi, Crime, and the Western (R) FAHS 181B

Broadman
Thursday 12:30–4:30 pm (Spring)
Western, science fiction, and crime films have been playing to packed audiences since the invention of cinema at the turn of the century. We will examine the historical, literary, and psychological roots of these genres in the American experience. Students will be expected to supplement class screenings by seeing films on view in the Boston area during the semester, and to read about and discuss the interplay between these films, the changing American scene, and the evolution of these genres from history to myth, romance, spectacle, and "high art." **Attendance at additional video screenings will be required. Note: This course is offered only once every three years.**

On the Dark Side: Polanski, Huston and Film Noir (R) FAHS 184A

Broadman
 Wednesday evening, 5:30 – 9:00 pm (Fall)
 Students will view works by filmmakers who attempt to unsettle their audiences by using styles and techniques drawn from literary, realist, psychological and horror films. While we'll focus on the works and careers of John Huston and Roman Polanski, we will also include examples of their expressionist predecessors and seldom seen documentaries, and we will delve into the film noir movement of the 1940s and 1950s.

Issues for Film and Video Artists:
Advanced Seminar (*) FAHS 185A
Broadman and Visiting Filmmakers
 Friday am (Spring)

Film and video makers struggle with a variety of problems when putting a piece together. This course will address the history of moving images by looking at the way well-known directors have solved problems and overcome obstacles of different kinds in their work. Time will be set aside for presentation of problems students are confronting in their own work and for guest filmmakers from the Boston area who will discuss their work processes with the class. Students who choose to take this course should be eager for the opportunity to discuss issues of personal importance in a small seminar context. Course material will be based on the particular interests of the students enrolled in the class. **Enrollment limited to sixteen students. Preference to third- and fourth-year students. PLEASE SEE INSTRUCTOR BEFORE DECEMBER 1 to indicate your interest in taking this class in the spring.**

Topics in German Art, Film, Poetry, and Thought (*) FAHS 195G
Denker and Sobel

Thursday, 12:30 – 4:30 pm (Fall)
 This course will focus on particular movements in the history of German art and thought, concentrating on developments from the mid-19th century to the present. Artists, filmmakers, poets and philosophers to be included: Grünewald, Dürer, Luther, Hölderlin, Friedrich, Marx, Wagner, Nietzsche, Trakl, Marc, Klee, Brecht, Beckmann, Heidegger, Lang, Fassbinder, Kluge, Von Trotta. Weekly lectures from 2:00 – 4:30 pm will be supplemented by required lunchtime screenings or optional discussion sections with additional readings for those wishing to come to grips with 19th and 20th century German philosophy. Note: **Open to third- and fourth-year students only. Prerequisite: Three prior courses in art history. This course is highly recommended as background for students intending to go on the SMFA Artist's Trip to Germany in May of 1991.**

Schedule of Rotating History of Art Courses Not Given in 1990–91

To be offered in 1991–92:
 Survey of Western Art, FAHS 003/004
 Topic in Modern Sculpture (R)
 FAHS 008A
 History of 19th & 20th century
 Photography (R) FAHS 010/011
 Introduction to Film (R) FAHS 015A
 Chinese Painting (R) FAHS 020B
 Topic in Japanese Art (R) FAHS 021B
 Art & Culture in Ancient Mexico &
 Central America (R) FAHS 100A

Native American Art (R) FAHS 101A
 Survey of Medieval Art (R) FAHS 108A
 or FAHS 111A Gothic Art (R)
 Abstract Expressionism (R) FAHS 160A
 Film Genres: Old Stories (R) FAHS 181A
 Contemporary Documentary Film (R)
 FAHS 181E

To be offered in 1992–93:
 Survey of Asian Art (R) FAHS 019C
 Art of Africa and the Pacific (R)
 FAHS 102A
 Seminar: Picasso (R) FAHS 135P
 Seminar: Jean Renoir & French Film (*)
 FAHS 184F

Metals and Jewelry

The instructors of metalsmithing and jewelry strongly emphasize three-dimensional design skills. Courses lead students through basic technical and aesthetic experiences into more complex and conceptual problem-solving situations. Weekly events in this area include seminars, critiques, demonstrations, field trips, and presentations by artists. The shop offers individual bench facilities, a forging and smithing area, new gravity and centrifugal casting equipment, a lapidary, a polishing room, electroforming laboratory, enameling facilities, and a shop store.

FAHS 019C Survey of Asian Art; FAHS 020A The Bronze Age of China; and FAHS 103A Art of Ancient Egypt may be of particular interest to students working in metals and jewelry.

There is a \$10 lab fee for all first-term metals students.

Faculty: David Austin, Yoshiko Yamamoto.

Fundamental Metals MTL 001/1–4
 Austin

1: One period per week (attendance required)

2: One period per week (attendance required)

3 & 4: One period each

Two separate sections and one additional workshop period (3 or 4) required. A basic metals course in design and technical skills for jewelry and metalforming which includes practical demonstrations, design concepts, and working methods. Attendance is required at either the Tuesday or Thursday morning demonstration (MTL 001/1 or MTL 001/2). Workshops with faculty supervision occur on Tuesday all day, Wednesday afternoon and/or Thursday morning. This course runs through both semesters. A minimum of two periods, including MTL 001/1, is required; however, it is strongly suggested that students take as many additional periods of MTL 001 as their schedules will allow.

Advanced Seminar Workshop MTL 021
 Yamamoto

One period per week

Weekly group discussions and individual consultation on work in progress for advanced metals students. This course presents national and international metal artists' work and images, as well as material on the historical evolution of metal work through slides, lectures, and publications. We will focus on visual exercises

and experiences in order to increase our esthetic awareness. Field trips, visiting artists, and special technical workshops will be scheduled. Advanced students are encouraged to take this course.

Body Sculpture: Advanced Technical Workshop MTL 023

Austin

Three periods per week

In the tradition of jewelry, the body has been the focus of adornment. This course offers a break with the tradition by concentrating on the development of body sculpture. Students will be given individual instruction with an emphasis on visual perception, design, and extensive experimentation with formal techniques. Specific problems, demonstrations and slide presentations will be offered. Topics covered: jewelry fabrication, casting, lapidary (gem cutting), enameling, electroforming, and surface treatment and texture (reticulation and granulation).

Enameling MTL 026

Yamamoto

Four periods per week (two sessions required)

The development of enameling can be traced back many centuries. This fascinating method of vitreous surface embellishment has flourished throughout the world and has been recognized as an art form in itself. Through our contemporary ideas and images, we will expand our vocabularies and use enameling as a vehicle to express our thoughts. The course will cover: cloisonné, stencil, champlevé, sgraffito, plique-a-jour, oxide-color paint, and much more. Prerequisite: **MTL 001/1** or equivalent. Limited to eight students. There will be a lab fee of \$25.

Metalsmithing MTL 030

Yamamoto

Four periods per week (two sessions required)

Metalsmithing for beginning and advanced students. For beginners, the focus will be on familiarization with materials, tools, and the characteristics of various metals, with an emphasis on experimentation. Advanced students will explore the possibilities of metals and mixed media for the expression of personal images and concepts. We will cover forming and fabrication of functional and nonfunctional objects, and traditional raising processes. The dialogue of this class encourages creative thinking and technical problem solving. Our goal is to give students confidence through personal tutoring and frequent critiques. Regular attendance and hard work are expected.

Painting

Painting area faculty offer a wide range of techniques and viewpoints. The aim of instruction in painting is to help each student develop standards of excellence along the lines of the greatest individuality possible. Some classes assume little or no previous painting experience; others use an auditioning process to match students with teachers of compatible sensibilities. The technical painting classes investigate traditional techniques and the possibilities they may hold for contemporary work. These classes cover fresco, mosaics, oil, tempera, silverpoint, and gilding.

Course Descriptions

50

Admission to painting courses with limited enrollment is not guaranteed. Certain courses assign individual work spaces to students enrolled in that course; studio space is not otherwise offered to undergraduates. All painting faculty are available for individual consultation.

FAHS 005A/006 18-19th Century European Painting: Image, Structure, Process; FAHS 019C Survey of Asian Art; FAHS 121R Myth and Narrative: Rembrandt, Rubens, Beckmann; FAHS 125A Topics in European Art and Music 1825-1880; and FAHS 195G Topics in German Art, Film, Poetry, and Thought may be of special interest to students in the painting area.

Faculty: Erica Adams, Natalie Alper (on leave, 1990-91), Miroslav Antic, Robert Baart, Ellen Banks (on leave, 1990-91), Domingo Barreres, Gerald Bergstein, John Burns, Sue Miller, Timothy Nichols, Elizabeth Rosenblum, Barnet Rubenstein, Henry Schwartz, Donald Sibley, Sandi Slone (on leave, 1990-91), Richard Stroud.
Visiting Faculty: Friedel Dzubas

Plastic Fantastic: Beginning Acrylic PAI 001

Sibley

One period per week (Spring)

We will introduce students to the amazingly flexible world of acrylic polymers, their ability to stick to almost everything, and their language of color, value, and texture when used as paint. A materials list will be available at Registration. Class limited to fifteen people.

Aleatoric Painting PAI 002

Rosenblum

Three periods per week (all required)

(Aleatoric - 1. dependent upon chance, luck, or an uncertain outcome, 2. of or pertaining to gambling, 3. music using or consisting of sound sequences played at random or arrived at by chance, as by throwing dice).

The instructor regards painting as the statistical accumulation of events in time. Teaching will emphasize setting traps for accidents, working beyond one's experience, meta-solutions for common problems, odd alternative materials, and the transformation of information through technology. Language-based conceptual work will be warmly received. Jamming, cross-discipline collaborations, and brainstorming are encouraged. There is studio space for fourteen students. Recommended reading: *Travesties* by Tom Stoppard, *The Painted Word* by Tom Woolf, *The Rules of the Game* by Anthony Wilder, *Art and Illusion* by Gombrich, *Why Duchamp?* by Baruchello and Martin, *This is not a Pipe* by Foucault, and anything by George Herriman and Walt Kelly. Remember: "THE SEX ACT IS IN TIME WHAT THE TIGER IS TO SPACE" —Georges Bataille.

Figure Painting (N) PAI 006

Antic

One period per week

This is an easel painting course primarily for beginners. We will be painting from the figure (long pose) with an emphasis on color. A painterly approach will be stressed.

The Figure in Painting PAI 007

Stroud

One period per week

Using models, we will explore the many ways of interpreting the figure in painting. Students must obtain the consent of the instructor at Registration.

Figure/Portrait PAI 008

Schwartz

Two periods per week (number of sessions optional)

The human figure will be our subject for various painting approaches, from monochromatic rendering of solid form in space to the use of the figure as a starting point for a total color-space environment. This course is divided into two separate series: Wednesday "three-week-long poses" and Friday "three-week-long poses," with different models for each. Students may attend either or both.

Fundamental Painting PAI 009

Schwartz

Two periods per week (both required)

A course designed for those with little or no experience in painting. Each student will paint a still life of a limited depth in space, known as "trompe l'oeil" or "trick the eye." This project is one of long duration, in which the old master techniques of underpainting and glazing are employed to produce a sharp-focus realist illusion.

Landscape Painting PAI 015

Sibley

Two periods per week

The land continues to be a relevant, vital source for artists—our changing perceptions of the environment provide fresh content for painters. Painting the landscape in an urban art school adds an extra challenge. We will use drawings, photographs, and the imagination as partial solutions to the problems presented by inclement conditions. In the bleakest parts of the winter the instructor may assign problems when necessary. When weather permits, we will take working field trips. Some previous painting experience is essential. Media: oil, acrylic, watercolor and drawing tools.

Oil Painting: The First Step PAI 018

Sibley

One period per week (Fall);

Two periods per week (Spring)

This class will be taught through a series of related exercises that assume no prior knowledge of oil painting. By the end of the course, students should be able to paint independently in a direction of their choice. During spring semester, there will be a one-month introduction to acrylic paint techniques. Enrollment limited to fifteen students. This is a year-long course.

Painting PAI 020

Miller

Three periods per week (all required)

We will explore the lives of artists whose unique visions appear to have had particular and consistent influence in informing their work. This studio course will have the objective of sensitizing students to ways they might tap their own inner lives as the source for making their own unique statements through art. Artists will include: Ryder, Van Gogh, Klee, Kline, Diebenkorn, Fontana, Giacometti, Moore, Arbus, Mapplethorpe. Every other week students will present

to the class examples of their own work, covering as long a period of time as possible, including the earliest pieces kept, as the student and the class as a whole attempt to find in these echoes of themselves which can crystallize their unique sensibilities and focus that which must be tapped in order to make meaningful art. Suggestions will be made regarding the directions a student might take to heighten awareness of his or her unique voice. Acceptance of students is by interview and portfolio review on Registration Day. Students accepted will be offered individual studio space.

Painting PAI 021

Antic

Two periods per week

Students may work from the model, from a still life, or from imagination. In all cases, the emphasis will be on developing a personal approach to painting. Acceptance by interview and portfolio presentation at Registration. Students accepted into this course are offered individual studio space.

Painting as Metaphor PAI 022

Barreres

Three periods per week (all sessions required)

Each student is encouraged to search out and explore visual metaphors that are particularly meaningful to him or her. We will comment on work in progress and give technical advice on an individual basis as often as needed. Experience in painting is not a requirement, but sincere dedication to painting is a must. (Only a few students can be given studio spaces at the school; those I have known previously and whose aims are compatible with the course will have priority, while others may be assigned a space on the basis of an interview. Students who work elsewhere must bring their paintings in for criticism.)

Painting Demonstration for Painting Students PAI 024

Barreres

Two periods per week (both required)

A technical workshop with intense individual instruction designed to expand the painter's vocabulary of paint usage. Each week one student will consult individually with the instructor concerning a proposed painting. He or she will then execute the work, with the instructor's supervision, in the Friday morning demonstration, providing a group learning experience which all students are encouraged to attend. A community space is available for demonstration, but no permanent work spaces are assigned to students in connection with this course. Beginning and advanced students.

Painting Out of Your Head PAI 028

Schwartz

One period per week

This is a course in the use of imagination in painting for those who may be shifting back and forth between realism and abstraction—for guilty abstractionists and uneasy realists alike. Without being dogmatic, an attempt will be made to define that area of quality which avoids both illustration and decoration in the search for an artistic conscience.

Painting: Personal Image PAI 030

Bergstein

Three periods per week

A course for students with some painting experience who wish to explore the visual complexities of developing an authentic personal image. Emphasis will be on discovering one's own taste and on pushing it to higher and higher levels of sophistication. Composition, drawing, and technical aspects of painting will be considered as important tools in the development of individual vision. Slide lectures and critiques will augment studio work. Admission to class by consent of instructor. Third and fourth-year students are given some preference, as are students with whom the instructor feels he would be most effective. Students accepted into this course are offered individual studio space. Limited to approximately fifteen students.

Painting: The Basics PAI 033

Baart

One period per week

This is a beginning course for students with little or no painting experience. It is designed to expand their painting vocabulary by exposing them to a range of painting tools, materials, and possible approaches. During class, students will work on paintings by direct observation of various objects and from imagination. Comparing one medium or method to another will be an important aspect of this class. There will be demonstrations and critiques throughout the semester. Due to limited time and the amount of material to be covered, students should not expect to produce finished work. During most class periods a new material or approach will be introduced and students will use their time to try these things out. Working outside of class will be encouraged. Attendance is required. Students will be given a list of materials for the course at Registration. Enrollment limited to fifteen students. Students must reregister for this class in the spring semester.

Painting Techniques Workshop: Methods and Materials Traditional and Contemporary PAI 035/1-037

Baart and Burns

1: Basic Techniques: Section One

Two periods per week (both required)

2: Basic Techniques: Section Two

Two periods per week (both required)

036: Fresco murals: number of sessions optional. Limited enrollment by consent of instructor.

037: Mosaics: Two to three periods per week (two sessions required.) Limited enrollment.

The Painting Techniques Workshops explore traditional methods and their applications to contemporary possibilities. Frequent demonstrations and as much assistance as students may require. Most materials essential for participation will be provided. Because of the number and variety of subjects offered, scheduling is flexible; adjustments beyond the class schedule list (above) are possible by consultation with the instructors. (Exceptions to this are certain areas of **PAI 035/1&2.**)

1/2: Basic Techniques: The preparation of supports and grounds for oil, water, and plastic media. The combination of dry color pigments and other materials with various binders, including glue, egg, oil, and plastic media. The investigation of painting systems and media emphasizing

egg tempera and the Venetian oil techniques of underpainting, egg oil emulsions, and glazing. Introduction to drawing techniques utilizing toned and prepared papers and silverpoint. Exploration of the Renaissance craft of water gilding with gold leaf and mordant gilding. Making stretchers, frames, and mats.

036: Fresco Murals: Works by Michelangelo, Piero della Francesca, Orozco, Rivera, the Ajanta Caves of India—all these illustrate "Buon" or true fresco. Students will create their own walls on a small scale. Prerequisite: **PAI 035/1** or **PAI 035/2.**

037: Mosaics: Study of mosaics for walls, using traditional Byzantine tesserae. Experimentation with various forms of cement mortar and creation of walls and cement reliefs as setting beds for traditional and contemporary materials. Past and present procedures in setting mosaics, direct and indirect methods.

Portable Aleatoric Painting (N) PAI 066

Rosenblum

One period per week

This class covers the same material as its sedentary version, **PAI 002**, with special emphasis given to forming strategies for successfully working without studio space. Participation in this class can vary from a single critique to fully supervised independent study. Open to all students.

Portrait Painting PAI 068

Gipetti

Two periods per week (both periods required)

A complement to **DRW 080 Portrait Drawing**, this class will begin with the traditional and objective aspects of the portrait in oils and will then proceed to explore the personal and subjective nature of portraiture. Students will be instructed in oil painting techniques: tonal painting, glazing, and alla prima. Composition, eye movement, and balance will be considered throughout this course. Setups will be used to enhance or complement the model's pose—in this way genre will also be approached. Oil painting experience is not required, but some experience in portraiture (i.e., **DRW 080**) is desirable.

Realist Painting PAI 072

Rubenstein

Four periods per week (all required)

Realist painting or "eye-ball" painting or "Post-Modern Realism." For students interested in realist painting. Mixed schedule—painting from the model and from still life. Frequent trips to galleries and museums and criticism of student work. Advanced painting students preferred. Acceptance by interview and portfolio presentation at registration. Students accepted for this course are offered individual studio space. Limit: twelve to fourteen.

The Transmigration of Color through Paint (N) PAI 076

Rosenblum

One period per week

A practical approach to color as it is manipulated through the manipulation of wet mediums. We will provide a foundation in pigment and polymer chemistry, plus a general discussion of optics. Glazing techniques, scumbling, mixing procedures, and ground preparation all deter-

mine how color is expressed through paint. The class will review this material repeatedly and with many exercises. Be prepared to do lots of work outside of class. This will be a useful class for students in all mediums at all levels.

Watercolor PAI 080

Adams

One period per week

The first six to eight weeks of the year will consist of series of assigned problems designed to introduce the techniques and materials of this highly flexible medium. Subsequently, students will be guided towards solving painting problems of their own choice.

Water Paint PAI 081

Nichols

Two periods per week (both required)

This is a course for self-starters who want an intensive experience in developing their own imagery and in exploring the wide range of possibilities in acrylic and collage. Other water-based media may be used. The discovery of fundamental qualities of space, light, and form is the major force. The assumption is that clearly understood and persistent working processes are consonant with experimentation and creativity. There will be weekly group critiques and a lot of individual consultation. Working outside of class is encouraged. Previous drawing experience is desirable. Enrollment is limited to twenty students, who must submit a portfolio or slides of their work at Registration.

Independent Painting PAI 098

No instructor

A maximum of two class periods may be allotted to this course designation, which represents painting done outside of school facilities. This course is designed to encourage independence and experimentation. Students are encouraged to invite faculty members to criticize such independent work regularly and are expected to present this work to their review boards.

Papermaking

This facility is fully equipped for both traditional and experimental uses of handmade paper and pulp. Two and three-dimensional approaches to working with paper are taught with an emphasis on the interdisciplinary uses of pulp and its integration with students' overall work. The visiting artists share innovative methods for working with pulp, and on-going critiques are forums for discussion of student work.

Faculty: Michelle Samour

Beginning Papermaking PAP 010/2

Samour

One period per week

This class explores the possibilities of paper as a direct and malleable art material. By coloring pulp, forming it over armatures and combining it with found materials, students create two- and three-dimensional pieces. We will teach preparation of different pulps, basic sheet forming, collaging, and vacuum forming techniques as well as the use of pigments and other coloring agents. Students are encouraged to explore their own applications of this versatile medium as they gain technical experience.

Sculpting with Pulp PAP 020

Samour

One period per week

A course in the sculptural possibilities of working with paper pulp. Each week the instructor will demonstrate a specific papermaking technique; students will then create a mixed media piece (to be completed by the next session) which incorporates this technique. Classes will involve group discussion/dialogue about these projects. At the end of each session a new technique will be demonstrated. Completion of weekly projects and regular attendance is critical. No previous papermaking experience is required.

Performance

Performance is of increased interest to artists working with interrelated media or those who wish to be visible participants in the work of art. Many instructors at the School use performance in their own art; this is reflected in the courses offered.

Richard Lerman and Marilyn Arsem's performance workshops are concerned with live situations, personal imagery, some staging, and the conceptual bases for performance. They favor students making work in their own way in a very flexible class setting. Work is done in solo or ensemble configurations and often includes environmental situations. In the advanced classes, students are encouraged to offer work at performance space outside the school.

Jane Hudson's Video/Performance deals with the video technology through which an artist may construct alternative realities, narratives, character development, improvisations with images and other performers, and poetry. Jeff Hudson's Video/Performance deals with video technology, music performance, and advertising imagery with an eye toward the more commercial aspects of art in television. These classes are listed under the Video section. Various film courses and several electronic and computer art courses also speak to the issues of performers, narrative, and the construction of psychological interaction.

Faculty: Marilyn Arsem, Richard Lerman.

Performance Workshop PER 010

Arsem

One period per week

This class is designed for students with little or no experience in performance art. We will examine the basics of performance art: use of time and space; the performer's relationship to the audience; the process of developing original material for performance. Through class exercises we will explore the use of autobiographical material, dreams, text, and personas, as well as visual and sound elements. Each student will be encouraged to develop his/her unique style in the creation of solo performance works. A showing of works will be presented at the end of the semester.

Performance Art Topics PER 020

Lerman

One period per week (Spring)

Through individual and group performances and regular presentations in class, we will focus on the development of work

from small scale to large scale. This course will include readings in performance art theory. We will also discuss practical aspects of the profession, such as proposal writing and documentation. Admission is by consent of the instructor.

Advanced Performance Art PER 030

Arsem and Lerman (Fall); Arsem (Spring)
Two periods per week (both periods required)

Fall: This class will focus on the development of performance skills and individual styles through solo and collaborative projects. Students will polish the technical aspects of their performances, document their work, and refine performance techniques through weekly presentations to the class. They will present a show of their work, learning all aspects of production. Admission is by consent of the instructors; previous performance experience required.

Spring: Students will continue to develop their own performance styles, with a focus on larger-scale and group works. These will be presented regularly in class. We will discuss the creative process, and examine different approaches to working with other artists/performers. We will focus on two kinds of performance. During the first half of the semester, we will create issue-oriented work, with attention to the problems of communicating ideas and information to an audience. We will go on to discuss more conceptual types of performance, while creating site-specific works which explore the extended use of time and space. Admission by consent of the instructor. Previous performance experience required.

Photography

The variety of subjects and instructors in the photography area enables a student to select courses to correspond with their interests and involvements. Students who intend to concentrate in photography are strongly encouraged to study with a wide variety of instructors in order to broaden their vocabularies, both visual and technical. Foundation I and II is an extensive basic course for those wishing to explore the medium as a viable artform. Exposure (spring semester only) teaches camera use and film exposure in a more perfunctory manner. Intermediate and advanced courses give students opportunities to discover and pursue their own directions as artists. Specific specialities are also taught—view camera, lighting, non-silver processes, instant processes, fine printing, visual books, documentary photography, color and offset printing.

Facilities include two gang darkrooms with a total of twenty-three enlarger spaces, an advanced individual black-and-white darkroom with a Leitz Focomat IIIC enlarger, six individual color darkrooms each with capacity for up to 4 x 5" negatives, a Hope 24-inch print processor, a non-silver work area with a graphics camera and darkroom, an 8x10 enlarger and the capacity to make mural prints on a number of the 4x5 enlargers, and a photo-finishing room. A wide variety of equipment is available for student use, ranging from 35mm to 8x10 cameras, many different

kinds of lenses, and a number of artificial lighting systems.

Class sizes will be limited to permit adequate access to the facilities. Strict adherence to health and safety practices as laid down in the area rules will be required of all students to maintain their right to use the lab(s) and equipment.

FAHS 166B Contemporary Issues in Art and Photography; FAHS 181D History of Documentary Film I; and CRX 004 Double Exposure may be of particular interest to students working in the photography area.

Faculty: Virginia Beahan, Laura Blacklow (Fall), Bill Burke, Bonnie Donohue, Jim Dow (on sabbatical, Fall), David Mussina (Fall), Carl Sesto, Sandra Stark (on sabbatical, Fall), John Willis (Fall).

Exposure to Photography PHT 010

Beahan (Spring)

One period per week (Spring)

A one-semester course covering all the basic variables in camera manipulation and use, proper film exposure, basic lighting, and presentation (through slides). No darkroom work; no prerequisites. An excellent course in the skills necessary to make good slides of all types of artwork.

Foundation Photography I PHT 011

Mussina (Fall); Stark (Spring)

Two periods per week (both required)
This introductory course (or demonstrated equivalent) is the prerequisite for entry into all more advanced area courses. All basic black-and-white techniques will be covered, including camera use, film exposure with and without light meters, film development, and printmaking. Through assigned problems and group criticism, the potential of photography as a creative medium will be covered. A camera with manual mode and class attendance are required. Offered each semester. Limited to fifteen students.

Foundation Photography II PHT 012

Sesto

Two periods per week

Advanced exposure, film-development, and printing techniques are stressed. Class problems and individual projects encourage the development of a personal vision in photography. The lab session is required. Prerequisite: **Foundation I** or demonstrated equivalent. Offered each semester. Limited to fifteen students.

Intermediate Photography PHT 021

Willis (Fall); Stark (Spring)

Two periods per week

A year-long course designed to acquaint students with as broad a range of ideas and input as possible in order to further their personal work. The course is not limited to black-and-white, or to straightforward photographic ideas or methods. Classes will alternate with lab sessions. Prerequisite: two semesters of photography or demonstrated equivalent.

Advanced Photography Seminar PHT 025

Beahan & Donohue (Fall);

Donohue & Stark (Spring)

One period per week

The purpose of this class is to provide an open forum for critiquing student work. Discussion will relate to the position of photography in contemporary art. Read-

ings and viewings of current exhibitions and writings will be assigned. Class members must be committed to carrying through a definable set of ideas and goals and must be willing to talk about their own work and that of their peers. Attendance at all classes is required. Limited to twelve students. Note: there will be a readmission procedure at the beginning of the spring semester. Consent of the instructor is required.

Advanced Printing: Black-and-White or Color PHT 030

Beahan

*Two periods per week (both required)
(maximum of two absences for the year allowed).*

An all-day workshop course in the full range of skills needed for finished work. We start with the bare-bones beginning, film exposure tests, and carry on through lenses, paper, contrast control in film and paper, developers, additives, overall photochemistry, dodging and burning, flashing, masking, color correcting and changing, toning, bleaching, etc. In sum, all the possibilities are first demonstrated and then carried through under supervision. The final part of the year will be given over to producing a class portfolio. Only take **Advanced Printing** if you are prepared to attend each class and to follow through on each weekly assignment. Demonstrable experience required for admission. Limited to twelve students for the year-long course. Supplies will cost about \$250.

Color Photography (Printing) PHT 032

Donohue (Fall); Dow (Spring)

One period per week, plus assigned printing times

An exploration of color as an expressive dimension of photography. Students will be given a complete grounding in how to expose film and print in color. While the bulk of the course will deal with printing from standard color negatives, information will be given about other processes and procedures, such as transparencies. Limited to fifteen students. Admission by consent of the instructor; at least one previous semester of photography is generally required.

Creative Offset Printing PHT 035

Sesto

Two periods per week (both required)

An introduction to the basics of offset printing. Students will gain a working understanding of the various techniques and methods involved, including negative making, stripping, platemaking and printing black-and-white and color on the 8½ x 14 Multilith Offset Press. We will emphasize the potential of the process for image generation. Attendance at both sessions is necessary.

This course is recommended for people with an interest in photography, printmaking, graphic design, artists' books and multiples, small publications, desktop publishing, and correspondence art.

Directed Study (N) PHT 036

Burke

One period per week

Consultation, criticism, and guidance on ongoing projects. Not for beginners. Admission by portfolio.

Documentary Photography PHT 037

Burke

Two periods per week

An introduction to the history and skills of the documentary photographer. Students will record, describe, and interpret a phenomenon of their choice, with the approval of the instructor. Technical competence is a prerequisite, since the course will be primarily concerned with imagery and information. The first semester in the fall is a prerequisite for inclusion in the spring. Admission by portfolio at Registration.

Large Format and Lighting PHT 042

Dow

One period per week (Spring)

An introduction to the view camera and to artificial lighting. Students will be paired on a 4x5 camera for the semester. Class assignments will cover all the basic uses of the view camera and the variety of lighting equipment available in the photo stockroom, including small strobes, studio strobes, small and large hot lights, gels, backgrounds, and other accessories. Classes will be hands-on workshop demonstrations with 8x10 cameras and Polaroid instant film. Prerequisite: at least one full year of photography. Class size is limited to fourteen students, plus anyone with access to a view camera.

Imaging with Light-Sensitive Materials (formerly Non-Silver Processes) PHT 044

Blacklow

Two periods per week (Fall)

Students will learn to mix chemicals and apply photo-sensitive emulsions by hand onto artists paper and fabric. No prior knowledge of photography or chemistry is needed. The processes covered include: cyanotype (blue prints), Van Dyke (brown prints), solvent transfers (relocating the image only from magazine and office copies), gum bichromate (light-sensitive watercolor pigments), QWIK Prints (pre-mixed, liquid photographic colors), platinum/palladium (pinkish silver prints), toning and hand-coloring (changing the colors of photo prints and black and white photographs), graphic arts darkroom skills. Slides of 150 years of photo-printmaking will also be shown, and student work will be critiqued regularly.

Photographic Fact/Photographic Fiction (N) PHT 047

Donohue

Two periods per week (Spring)

Photography, in part due to its relationship to the "real world", has an inherent believability and authority in truth-seeking situations. Photographs are offered as proof: "That's me in front of the Eiffel Tower!"; "I was videotaping the President driving by when he was shot!"; "You see, you were the cutest baby in the whole world!"; as a document: "Here's the house before and after the vinyl siding was put on"; "This is a picture of the diamond bracelet that was stolen". On another level, photographs are admissible evidence in court—a form of proof.

From the beginning of the history of photography, the information-giving aspects of the medium have been maneuvered and manipulated for the purpose of self-expression, enhancement, revision, or outright deception. This has

occurred regardless of the category of photography: documentary, art photography, "spirit photography", glamour, erotic, pornography, advertising, nature, fashion, product, medical, etc. There is usually an underlying premise that what is pictured is the truth.

Today's technology allows ever more sophisticated rearrangements of information to the completion revision of "original" information. The implications of this are far reaching. Many artists consciously utilize technologies and techniques of manipulation to formulate their images. Many utilize the powerful possibilities of combination of words and images in infinite varieties. We will explore computer imaging as well as more traditional forms of photographic revision. Guests will be invited to contribute information and students will be expected to make visual explorations around the subject with a final project presentation.

Previous photographic experience is required, or by consent.

Terra Incognita: Geography, Imagination, and a Consideration of Human Life (N) PHT 050

Beahan

Two periods per week (Spring)

This course is about landscape photography, past and present. We will explore changing attitudes toward the landscape and diverse means of photographic depiction through selected readings, slides, short research projects, and field trips. Students will be encouraged to examine contemporary definitions of our individual and cultural relationships with the land through their own photographic work. Experimentation with different formats is suggested (pinhole, Diana, 4 x 5, etc.); there are some view cameras reserved exclusively for this class and large format instruction will be available. "We waved, a mixture of regret and good wishes at parting. I rode for hours with the letters on the seat beside me. I thought about the great desire among friends and colleagues and travellers who meet on the road, to share what they know, what they have seen and imagined. Not to have a shared understanding, but to share what one has come to understand. In such an atmosphere of mutual regard, in which each can roll out his or her maps with no fear of contradiction, of suspicion, or theft, it is possible to imagine the long, graceful strides of human history." —Barry Lopez, *Arctic Dreams*.

Visual Books PHT 055

Donohue

Two periods per week

The development of ideas and images into book form, with an emphasis on transitions and format utilization. Individual, one-of-a-kind "artist's books" will be stressed, but aspects of production books will also be covered. Basic book-binding techniques will be included, as well as a wide variety of ways of producing imagery on the page.

Printmaking

This area offers a wide range of courses, from beginning printmaking to advanced workshops. These include courses in specific media such as etching, lithog-

raphy, and silkscreen printing, in which photographic as well as traditional techniques are taught. Facilities include relief intaglio, stencil, and lithographic equipment. The area has five litho presses (to 32" x 48" bed size), three etching presses (to 36" x 60" bed size), a darkroom with a 14" x 17" reproduction camera, and large photostencil burning equipment.

FAHS 005A 18–19th Century European Painting: Image, Structure, Process and PHT 044 Imaging with Light-Sensitive Materials may be of special interest to students working in the printmaking area.

Prerequisite for all printmaking students: All students who use the print shop or enroll in a print shop course **must** attend one of the shop's Safety and Procedure seminars given at the beginning of each semester. It is imperative that students who use the print shop attend one of these sessions. Schedules will be posted and distributed to all students.

Faculty: John Brennan, Herb Fox (Spring), Charles Milson, Walter Pashko (on sabbatical, Spring), W. Peter Scott, Robert Siegelman, Anna Strickland.

Advanced Workshop/Consultation PRT 003

Pashko (Fall)

Two periods per week

A workshop to give advanced students time for experimentation and work. The instructor will be available to students of all levels for conceptual discussion and technical assistance. Criticism will center on the work's strengths and weaknesses.

Collograph Printing PRT 005

Brennan

One period per week

A course in the collograph method of printing. A design is created by thin applications of texture and material, using glue and gesso to form a surface that can be inked and printed. It's a process that can be approached directly and spontaneously or with a thoughtfully planned image in mind. Results are often exciting and stimulating as the surface is modified and pushed to its final stage. Students should have some printmaking experience.

Drawing in the Printshop PRT 006

Scott

One period per week

This is a drawing course, concentrating on the extended drawing and on ways of developing and amplifying an initial sketch. We will explore a range of materials (paper, film, plates, blocks) in ways that can be directly printed. We will use a variety of subjects—the model, still life (setups provided by students as well as the instructor), interiors, portraits, etc. In addition, we will go back and work over prints (drawing, painting, additional printing) in order to take a given idea through a series of variations. No prerequisite, but the instructor would like to see students' work before they take the course.

Etching PRT 008/1&2

1: Milson (one period per week)

2: Scott (one period per week)

For both beginning and advanced stu-

dents, this course will cover the rudiments of changing the plate's surface and the use of various inks, grounds, acids, and stop outs. We will cover basic etching, engraving, and drypoint, and will give a deeper understanding of the use of viscosity and multiple printing to advanced students. Special stress on conceptual aspects of the media will encourage students to investigate techniques, to develop an easy flow of ideas, and to explore personal subject matter.

Beginning Lithography PRT 011

Brennan

Two periods per week

This is a course for the beginning student who has had little or no experience in lithography but is willing to make a commitment to the study of this sometimes complex, always exciting process. Your understanding of technique and methods of working will be established through your own creative images. Development of your creative idea is the most important part of this course. Demonstrations will be given on a regular basis, generally in the mornings. You will learn about both stone and aluminum plate lithography. Ways of working will include: direct drawing, transfer drawing, collage techniques, the litho monoprint, the xerox transfer, as well as the chemical and technical "know how" in these procedures.

Advanced Lithography PRT 013

Brennan

One period per week

A course created especially for students who want to further explore image making and expand their skills in lithography. The emphasis will be on expanding your working knowledge of procedures. This will involve color printing, transparencies and effects of color, papers used in printing, registration methods, the mylar method, and photo lithography. Students should have completed **PRT 011** or its equivalent in order to take full advantage of this class.

Monoprinting PRT 020/1&2

Milson and Scott (Fall); Milson and Siegelman (Spring)

1: Scott (Fall); Siegelman (Spring) (one period per week)

2: Milson (one period per week)

Printing for painters or painting for printers, monoprinting is a direct and immediate handling of printing materials and a valuable means of image and design development, as well as a solid introductory base for printmaking in general. New techniques will be demonstrated throughout the semester. In addition, there will be several classes with a human model. Class critiques will augment ongoing individual consultation with the students.

Beginning Printmaking PRT 025

Pashko (Fall); Fox (Spring)

Two periods per week (both required)

A course through which inexperienced students will gain a working knowledge of printmaking techniques and print shop procedures. We will introduce intaglio (etching), monoprinting (with stencil and relief), and, if time permits, lithography. All demonstrations and lectures will be given during the morning session, but both sessions are required as working time in class is needed. The instructor

will be present at both sessions. A one-semester course, to be repeated in the second semester.

Beginning Silkscreen

PRT 032, 033, 035, 037

Strickland

Four periods per week

032: Art with a Message: Poster Print (one period per week) (N)

A special silkscreen class for graphic designers. Students will learn the intricacies of poster design and a variety of silkscreen methods for printing their own designs. Students will work closely together to design and print a poster for a common cause of choice. A history of poster design will be presented and there will be class trips to view contemporary work and design studios. Joe Landry from the Graphic Design area will join us for critiques. Students interested in this course must register for **DES 030** as well.

033: From Camera to Screen Print (one period per week)

Using their own photographs, students will learn a variety of techniques for making film positives and printing photo-generated images in silkscreen.

035: Monoprinting in Silkscreen (one period per week)

Using water-based inks and a variety of papers, we will focus on a broad range of techniques for silkscreening and general image and design concerns as related to monoprints. Class time will be divided between demonstrations, studio work, individual and group critiques, slide lectures, and field trips to various museums and galleries.

037: The Whole Silkscreen Story or From Stenciling to Silkscreen (one period a week)

This course begins with stenciling and basic silkscreen methods such as paper stencil, touche, glue, crayon; moves on to cut films; and finishes with an introduction to photo silkscreen.

The Woodcut PRT 040

Pashko (Fall); Scott (Spring)

Two periods per week (Fall); One period per week (Spring)

An introduction to the technique of the woodcut, this class can also be taken by students with previous woodcut experience. We will discuss types of wood, cutting tools, ink, paper, and printing methods. Color printing and means of registration will be introduced as needed. I will work with students individually, although discussion on key aspects of the medium will involve the class as a whole.

Sculpture

Sculpture facilities include the specialized shops described below.

Welding: Facilities include four oxy-acetylene stations, four arc welders, one heliarc reciprocating hack saw, and two forges. **Wood:** The School's wood shop is fully equipped with lathes, band and table saws, a joiner, a planer, sanders, air-powered chisels, and grinders, as well as portable equipment.

FAHS 003 History of Art & Civilization

in the West; FAHS 009A Sculpture since 1945; FAHS 019C Survey of Asian Art; FAHS 020A The Bronze Age of China; FAHS 103A Art of Ancient Egypt; and FAHS 104A Classical Art may be of particular interest to students working in the sculpture area.

Faculty: Courtland Bennett (on sabbatical, Spring), Fritz Buehner (on sabbatical, 1990–91), George Creamer, Charles Goss, Mags Harries, Jod Lourie (Spring), Joyce McDaniel, Dan Wills, Olivia Wilson, James Wright (Spring).

Visiting Faculty: Robert Lobe and Wade Saunders (Fall); Ralph Helmick and Marianna Pineda (Spring).

Advanced Studio and Sculpture Seminar SCP 002

Creamer

Two periods per week

The goal of this course is the creation of a critical working environment in which to develop personally meaningful sculpture. Private vision will be the main progenitor of ideas. In conjunction with assigned reading and biweekly class projects, each student will present his or her work twice during the semester. A full commitment to critical discussion of the work of others in the group is required. Students will also be expected to make regular gallery visits and to read a daily newspaper.

Bumps on the Wall (N) SCP 003

Goss

One period per week

For sculptors, painters, people who draw and photographers who want to realize their ideas in a three-dimensional wall sculpture format; this course is designed to encompass the needs of those who are working in two or more disciplines and want to focus all these approaches into one art experience—wall sculpture. For some, this will entail risks with the transformation of painted and drawn images into “real” space and the mechanics of such action. For others, it will present the challenge of literally bouncing 3-D ideas off the wall and seeing if they stick. From fabrication of raw materials to the use of found objects, the class will investigate new techniques of assemblage, color, and fastening. There will be out-of-class assignments. Each student should have at least one year of art experience. *Bumps on the Wall* is a Continuing Education course which is open to Day School students on a limited enrollment basis.

Carving in Stone and Wood SCP 005

D'Amore

One period per week

Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way and the carver develops a familiarity with shape “full from the inside.” This course will include instruction in techniques of stone and wood carving from the roughing-out of a piece to final finishing. Sharpening and maintenance of tools will be taught. We will begin by using traditional hand tools with the students’ choice of hard or soft stone or wood and work up to the use of power tools. Students will be encouraged

to experiment and to find their own personal language in their chosen material.

Concentric Rings SCP 010

Wills

One period per week (Spring)

During the final **Smoke Rings** critique, students will have identified and isolated repeating aspects of color/form in their response to the memory problem given in that course. Considering these elements as a vocabulary or “voice”, the task will be to make three pieces based on the following suggestions in turn: a plaster/wire/burlap version of a pet, rendered in personal vocabulary; “the worst music”, with materials less restricted; and a landscape, using unrestricted materials. Materials supplied if common to area. Prerequisite: **SCP 050 Smoke Rings**.

Contemporary Deities: Sculpture

SCP 012

Harries

One period per week (Spring)

An additive and totally eclectic sculpture course. What are our contemporary deities? Instead of taking on the formalisms of primitive art, we will reinterpret and/or reinvent the deities of a consumer society, using contemporary imagery and/or mass-produced items as materials. Materials might be telephone books, rubber tires, safety pins, etc.

Dependencies SCP 014

Harries

Two periods per week (Fall)

This is a hands-on course. Students will use the physical properties of materials to create a truth or fiction using gravity, weight, tension, fragility, etc. Appropriate for anyone interested in developing a palette of materials.

The Figure in Space SCP 020-023

Bennett (Fall); Wright (Spring)

020/1: Beginning Group: two periods per week (both required) (Fall)

020/2: Beginning Group: one period per week (Spring)

022: Advanced Figure: two periods per week (both required); one period per week (Spring)

023: The Head: two periods per week; one period per week (Spring)

The presentation of the figure as a viable sculpture concept. As the most common format in the history of sculpture, the human form is like an ancient language or script which it is our task to redefine, learn to use, and place in the context of our times.

Read individual course descriptions thoroughly.

020/1: (Fall) This is a *Beginning Group*. Students will be given a series of problems conveying the wide variety of issues to be confronted when working with space and the figure. A model will be used in the later part of the semester.

020/2: (Spring) Concentration on figure studies from the model, utilizing the information from **SCP 020/1**. Each student will be encouraged to discover his or her reasons for developing a figurative language and encouraged to experiment and put that understanding to use.

022: The Advanced Figure classes and workshops are for students willing to take

the time necessary to experiment, explore, and develop a more personal understanding of their own figurative language. It is assumed that these students will be mature and sincere enough to use the workshops and do the problems that will be assigned. Models will be available during class, but the emphasis will be on **FIGURATION** in its broadest sense with the figure only a part of a total concept. **EXPERIMENTATION** will be the key.

023: The Head will be devoted entirely to the study and exploration of the head as sculpture, portrait, and vehicle of expression. Experimentation in approach, concept, and technique will be encouraged.

Four Sculptors SCP 030

Lobe and Saunders (Fall); Helmick and Pineda (Spring)

Two periods per week (both required)

An advanced sculpture seminar/workshop consisting of four six-week sessions, each led by a visiting sculptor. Format, readings, projects, and assignments will be determined by each of the visitors for his/her six-week visit. (The course will be organized and overseen by a member of the sculpture faculty.) These visiting artists bring additional breadth and scope to the sculpture area. Admission by consent of the sculpture faculty.

Individual Consultation SCP 032

Harries

One period per week

For students who wish to investigate an idea independently, or for those who find their work at a point where it seems to “fall through the cracks.” Individual weekly guidance through critiques and assignments aimed at directing or focusing the students’ efforts toward a goal or goals. Present portfolio to instructor at Registration.

Object a Week SCP 036

Harries

One period per week

Each week, students will be given an object or material to think about and respond to in a sculptural way. (Every student will have the same object or material.) Class sessions will revolve around the dialogue which the projects have created. Ten or twelve objects will be given. For the last two weeks we will take an overview of the body of work produced by each student and its connection to his/her thought processes. Students taking this course should also consider **SCP 012 Contemporary Deities: Sculpture**, which is offered in the spring.

Public Art SCP 039

Harries

One period per week (Fall)

Two periods per week (Spring)

A year-long course for advanced students. During the fall we will be looking at public art in Boston, both traditional and contemporary. Through slides we will see good and bad examples of public commissions from other parts of the country. We will find out how commissions are awarded and funded. We will also meet artists and administrators who are active in public art. Role-playing will be used to understand the issues involved.

During the spring we will document a site and evolve a proposal with budget breakdowns and possible alternate fund-

Course Descriptions

64

raising. Installation of the work will be done. This is a good project, with all the frustrations and compromise of working together—a team effort that will allow students to think in a more ambitious way.

Beginning Welded Steel Sculpture SCP 042

McDaniel

Two periods per week (both required)
We will explore sculpture making through welded steel construction. Projects assigned as departure points will enable students to accomplish at least two goals: first, to acquire technical skills in welding and cutting steel; and secondly, to develop personal approaches to making sculptures of steel, conceiving and executing clear sculptural statements. In addition to specific projects, we will present articles to read, issues to discuss, and slides to view. Materials and tools supplied; wear a pair of sturdy boots and bring your own sense of humor. (Plan at least one additional workshop period.)

Advanced Steel Sculpture Problems SCP 045

McDaniel

One period per week
This course is for students with technical competence in welding, cutting, and construction who want to explore other issues, both practical and theoretical, which relate to making steel sculpture. Among the practical concerns: problems of scale, surface finishes and color, combining materials, and utilizing forged steel. Theoretical issues will include developing a personal vocabulary, exploring stylistic questions (abstract vs. representational), and examining the historical tradition of sculpture in general and steel sculpture in particular. We will solve problems, read and discuss articles, view slides, and take field trips. Prerequisite: SCP 042 Beginning Welded Steel Sculpture or permission from the instructor.

Individual Consultation SCP 047

McDaniel

One period per week
Individual consultation with students working in sculpture.

Smoke Rings—Sculpture SCP 050

Wills

Two periods per week
A course based on memory and contemplation. In small scale, using plaster and cardboard to begin with, we will reconstruct from memory places and things of personal knowledge. Through a series of experiments, from minute examination to gross distortion, we will seek to produce a set of images generated from students' experiments. Simple structural techniques and their uses will be demonstrated.

Structural Solutions for Sculptural Problems or "How to make your sculpture stand up" (N) SCP 053

McDaniel and Hruby

One period per week
Were you gazing out the window during high school physics class? Do words like gravity, balance, tension, and compression sound slightly foreign to you? Have you ever made a sculpture which collapsed or fell over during a crit? If you answer yes to any of the above, this course is for you. Here you will become

acquainted with the technical aspects of sculpture fabrication; you will learn how to translate your concepts into three-dimensional free-standing (or hanging, moving) sculptures; you will begin to realize that structural decisions are also aesthetic decisions. Basic engineering principles will be presented, problems assigned, and field trips taken. Limited enrollment. Some sculpture making experience required.

Taboos and Biases SCP 055

Wilson

One period per week

This course will focus on bringing to light our social, cultural, personal, and artistic biases in relation to making sculpture. In particular, we will attack the tricky topic of gender in art, raising issues such as visibility/invisibility, objectification/representation, male/female sensibilities, and the current social/cultural context for sculpture. The consideration of sculpture in relation to our experience of our own bodies will be one of the starting points for weekly sculptural projects. The course will include group discussions and critiques, slide presentations, readings, and field trips to galleries and museums.

Beginning Wood Sculpture SCP 060/1

Wills

1. Two periods per week

Wood is an enormously versatile material. It can evoke a rich range of sensations, from dense weightiness to open linear lightness. It is, for its weight, stronger than steel. Wood can be carved, bent, laminated, sawn, ground, colored, and constructed. It presents itself as an ideal material for exploring many facets of contemporary sculpture.

In this beginners' course students will be introduced to the proper use and application of hand and power tools and to basic self-joining techniques such as mortise and tenon, rabbet, and lap joints. This important technical knowledge will be presented in the context of a series of straightforward sculptural situations.

Sculpture Workshop: Sticks and Stones (N)

D'Amore

One noontime period per week

A six-week workshop which involves the alternative uses of traditional sculptural materials. Emphasis will be on discovering contemporary work, discussion, and experimentation. Open to advanced students only who have taken basic sculpture courses and who have an understanding of the nature of working with stone, wood, and mixed media. Consultation on individual projects will be available during the remainder of the semester. Limited to ten students.

Stained Glass

The history of this medium in the Western tradition reaches back to the eighth century, yet stained glass remains a valid contemporary art form. Stained glass courses are designed to encourage students to explore the medium in depth, and will focus upon glass as a medium of light and upon its environmental potential.

Faculty: Barbara Dowling, Elizabeth Quantock.

Stained Glass STG 003

Quantock

Two periods per week (both required)
Students will learn the techniques needed to produce a leaded glass panel and will become acquainted with the unique qualities of glass, its affirmations and its limitations. The approach is traditional with respect to the use of materials, but not with respect to content. Previous experience in the organization of visual elements is desirable.

Advanced Stained Glass STG 010

Quantock

One period per week

Open to all students who have completed one leaded panel, this class may be used to continue work begun in STG 003, to explore additional and/or alternate techniques for producing panels of architectural work, or to experiment with various other concepts and extensions of the medium. It may also serve as an afternoon session of STG 003 for students with scheduling problems.

Extensions in Stained Glass STG 012

Quantock

One period per week

This course is for the advanced stained glass student who may wish to go beyond the panel into other applications of stained glass. Examples would be glass screens, room dividers, and architectural installations. Other explorations might include the use of slab glass or enriching the leaded panel through the use of advanced techniques.

Glass Plus STG 014

Dowling

Two periods per week

Open to all students, new and advanced. Beginning students will explore various techniques of the medium such as painting, laminating, sand-blasting, fusing and slumping while concentrating on personal image development in both 2- and 3-D. Advanced students will continue to pursue the visual and technical development of their work with group critiques and individualized instruction.

Video/Performance

We provide basic instruction in studio and portable video production, with specific attention to issues of performance, conceptualization, lighting and sound, and post-production techniques. Direction is given in issues of timing, genre (experimental, personal documentary, conceptual, or performance), historical context and uses of video and its relationship to film and television. Equipment available to all students includes: two three-tube Sony color cameras (studio), ¾" production decks (5600 series), Panasonic SEG with Genlock Chromakey, and live A/B roll with TBC through a Forex DVE unit for digital processing; Sony 6800/DXC 1810 ¾" Portapak; Super 8 and 16mm film to video transfer; Amiga computer graphics with genlock for character generation; four Sony Video-8 Handycam units for location shooting; three 5850/RM440 editing suites for off-line editing.

FAHS 181D History of Documentary Film I; FAHS 181B Film Genres: Sci Fi, Crime, & the Western; FAHS 184A On the Dark Side: Polanski, Huston, & Film Noir; and FAHS 185 Issues for Film and Video Artists: Advanced Seminar may be of special interest to students in the video area.

Faculty: Brian Bothwell (Spring), Jane Hudson, Jeffrey Hudson (on sabbatical, Spring).

Video/Performance VID 001/1–6
1,2&3: One period per week (Jeffrey Hudson, Fall); Brian Bothwell (Spring)
4,5&6: One period per week (Jane Hudson)

These workshops will familiarize students with the production of art tapes using both studio video equipment and the Portapak. Attention will be given to image selection, sound manipulation, and performance sequences. We will be concerned with self-expression through the immediacy of the video experience. Opportunities for solo works and group productions. (**VID 002 Video Seminar** is required of any student enrolled in **VID 001**).

Video Seminar VID 002

Jane Hudson

One period per week

The seminar will be used for criticism of student work and as a forum for examination of the brief history of video art through the viewing of artists' works (Nam June Paik, William Wegman, etc.). We will also consider criticism from art periodicals and related materials. (May be taken independently, but required of students in all **VID 001** classes).

Advanced Video/Performance VID 003

Jane Hudson

One period per week

Our aim will be to refine techniques developed in the workshops, to develop an in-depth approach to a personal aesthetic, to craft a body of work which explores issues of the medium, and to share with a community of other video artists, within and outside the school. Equipment available: 2-color camera switching, Gen-lock Chromakey, time-base correction and digital effects, RM440 ¾" off-line editing (two systems), ¾" portable for location shooting, Video 8. Materials for production (tape, sets, costumes, etc.) must be provided by the student. Prerequisite: one year or equivalent in video production. Admission subject to faculty approval.

Note Regarding Continuing Education Courses

Full-time Day Division students may enroll in Continuing Education, Evening School, and Saturday classes at no additional tuition fee, if there is class space.

Part-time Day Division students may enroll in Continuing Education at Day Division rates for Day Division credit, or may withdraw from the Day Division and enroll entirely in Continuing Education at the Continuing Education Evening School rate.

VA Benefit Receivers: Courses **DRW 068**, **DRW 098**, **FAHS 098**, and **PAI 098** (courses without instructors) are NOT

approved for the purpose of training veterans and/or other eligible persons under the provisions of Title 38, United States Code, as amended.

Academic Courses Museum School Campus

Writing About Literature I (Fall) & II (Spring) ENGS 001T

Taylor

A study of the techniques of writing about anything in general and about literature and film in particular. The emphasis in the course is on writing practice. The aim is to teach students to discover and express their ideas with ease, fluency, precision and grace. Accordingly, writing as a process of discovery will be a prominent feature of this course, which will be conducted as a writer's workshop with 45 minute, four-person, weekly workshops during which students will work intensively with the instructor on their own writing and that of their peers.

I. In the fall we will read, discuss and write about selected poems, essays, short stories, and perhaps a film or two, along with the Greek drama, *Antigone* of Sophocles and the modern French retelling of the tale, *Antigone* of Anouilh.

II. In the spring we will read, discuss and write about Shakespeare's *Henry IV*, Part I, along with longer works of modern fiction—*Turn of the Screw*, by Henry James, *The Dead*, by James Joyce, *Ballad of the Sad Cafe*, by Carson McCullers and *Beloved*, by Toni Morrison, and perhaps a film or two.

Writing: Essays & Explorations

ENGS 002R

Raymond (Fall)

In this class, students will use free-writing, in and out of class, dialogue, research, in-class discussion, theory and thinking to write and revise 3 essays. The focus will be on writing freely and intelligently, using writing to learn and make discoveries, and revising pieces so they are as clear and beautiful as we can make them. We shall probably work on art-related topics for at least some of these. Possible topics may be the relation between image and text in ads or books, the relation between "outsider art" (art by non-artists) and "trained" artists. At least one essay topic will come from shared concern of the group as the class evolves.

Writing: Traditions of American Dissent ENGS 002R

Raymond (Spring)

In this course, we'll look at some strategies American writers have used to express dissent from or distaste for the prevailing culture: civil disobedience, political organizing, seclusion and eccentricity, expatriation, and the creation of alternative or bohemian subcultures. Possible texts will be by Hawthorne, Thoreau, Dickinson, Stein, Ellison, Martin Luther King, and Ginsberg. Essays will focus on close reading of texts and exploration of their implications.

Survey of Contemporary Latin American Fiction ENGS 155

Taylor (Fall)

Contemporary Latin American writers of fiction—drawn from a list including, but

not limited to Allende, Amado, Borges, Fuentes, Llosa, Marquez, Puig. The course will involve reading and active discussion of works under study, the viewing and discussion of a number of important films, several short critical papers, and a final exam.

The major plays of Athol Fugard

ENGS 156

Taylor (Spring)

A seminar in selected major plays of South African playwright, Athol Fugard: *The Blood Knot*, *Hello and Goodbye*, *Boesman and Lena*, *The Island*, *Siswe Banzi Is Dead*, *A Lesson from Aloes*, *Dimetos*, "Master Harold" . . . and the boys, *The Road to Mecca*, *My Children*, *My Africa*. The course will involve reading and discussion of the works under study, written critical analyses, and a final exam. If possible, we will try to see a production of at least one of the plays—it is hoped, perhaps a new play.

English Tutorial

Raymond (Fall & Spring)

Writing workshops available on a non-credit basis for students enrolled in the diploma program or for other students seeking additional writing experience. Ungraded, no credit.

Introductory Psychology PSYS 001

Brown

Introductory psychology is a course on the general principles underlying psychology including the following areas:

1. Social and developmental psychology (how we interact with others, including parents, peers, authorities, . . .)
2. Clinical psychology (how we vary, with normal differences and abnormal deviations, and how we change)
3. Physiological and behavioral psychology (how we react, like a biological machine)
4. Cognitive psychology (how we come to know the world through our senses)

Psychology of Creativity PSYS 048

Brown

This course addresses the topic of creativity from the following perspectives:

1. The creative process (how creativity happens)
2. The creative product (what is creative)
3. The creative person (who is creative)
4. The creative moment (when creative insight occurs)
5. Fostering creativity (how to become more creative)

Professional Education Courses

The following courses taught at the Museum School by Tufts faculty are the professional education courses required for State Teacher Certification and are a part of the teacher preparation programs degree requirement.

Practicum/Student Teaching in Elementary Art, Grades K-9 EDS 173

Supervised full semester student teaching experience in art at the K-9 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. Prerequisites: Two 1.5 credit courses in Elementary Art Education, including substantial pre-practicum field experience at the K-9 grade level.

Practicum/Student Teaching in Secondary Art, Grades 5-12 EDS 174

Supervised full semester student teaching experience in art at the 5-12 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. Prerequisites: Two 1.5 credit courses in Secondary Art Education, including substantial pre-practicum field experience at the 5-12 grade level.

Fall Semester 1990

New Student Orientation
Wednesday, August 29
New Students Register
Thursday, August 30
Returning Students Register
Friday, August 31
Labor Day HOLIDAY. No classes.
Monday, September 3
Classes Begin at MUSEUM SCHOOL AND TUFTS.
Tuesday, September 4

Columbus Day HOLIDAY. No classes.
Monday, October 8

Veterans Day (Observed) HOLIDAY.
No classes. Monday, November 12

Thanksgiving HOLIDAY. No classes.
Thursday, November 22 & 23
Fall REVIEW BOARDS
Monday, December 3 thru
Friday, December 21
First Semester Ends
Friday, December 21

WINTER RECESS. No classes.
Monday, December 24 thru
Saturday, January 12, 1991.

Spring Semester 1991

Classes begin at TUFTS.
Thursday, January 10
New Student Orientation. ALL students register.
Monday, January 14
Classes begin at MUSEUM SCHOOL.
Tuesday, January 15
Martin Luther King (Observed)
HOLIDAY. No classes.
Monday, January 21

President's Day HOLIDAY. No classes.
Monday, February 18

SPRING RECESS. No classes.
Monday, March 18 thru Saturday, March 23
Pre-reg. for courses at Tufts begins.
Monday, April 8
Patriots Day HOLIDAY. No classes.
Monday, April 15

Spring Semester REVIEW BOARDS
Monday, April 22 thru Friday, May 10

TUFTS COMMENCEMENT
Sunday, May 12
MUSEUM SCHOOL COMMENCEMENT
Friday, May 17

General Information

Continuing Education's Evening and Saturday courses make the Museum School's resources available to people who cannot or elect not to participate in the school's degree or diploma programs. Credits attained from Continuing Education courses can be applied towards the diploma or degree programs offered by the Museum School and Tufts University as well as transferred to other schools. Weekday courses are also available to non-matriculating students through Continuing Education on a space available basis at part-time matriculating student rates.

Continuing Education Certificate

A certificate is awarded to Continuing Education students when they have earned 45 credits. This approximates one and a half years of full-time study in the School's diploma program.

Credits and Grades

Credit is awarded on the basis of one credit for every thirty contact hours of instruction. The exception to this is the Anatomy class which meets once a week for a full three credits. Grading is normally on a pass/fail basis with a written review of the student's work replacing a grade. If a student needs a grade in order to transfer credit from our school to another, a letter grade can be requested from the instructor.

Enrollment

Classes are open to all and are filled on a first-come, first-serve basis, with the school maintaining the right to recommend course changes if the instructor feels that the student would be better served by another course. Students of any level or art background, from beginner through advanced, are welcome. High school students may apply if their application is accompanied by an art teacher's or guidance counselor's recommendation. Since enrollment is on a first-come, first-served basis, early application is encouraged to ensure placement in a class.

Tuition and Fees

Tuition
1.5 credit courses \$324.00
3 credit courses \$555.00
Model/Lab Fees vary and are shown in parentheses at the end of each course description.
Registration fee (payable once per semester) \$10.00

Financial Assistance

Financial assistance is not available to Continuing Education students. It is only available to matriculating students registered in the diploma or degree programs for four periods per semester or more.

Application

Applications are accepted starting approximately ten weeks prior to the beginning of classes through the first week of classes. Completed applications can be mailed in, or brought in to the CE office. If you mail your application, it should be sent to: Continuing Education Office, School of the Museum of Fine Arts, 230 The Fenway, Boston, Massachusetts 02115.

All applications must be accompanied by a check, money order or VISA/Master-

Card authorization for the full amount of tuition and fees. Cash is not accepted.

Applications received unaccompanied by a check, money order or credit card authorization for the full amount will be returned.

Office Hours

When evening classes are in session the office is open Monday through Thursday from 9:00 am to 9:30 pm, Fridays from 9:00 am to 5:00 pm and Saturdays from 9:00 am to 4:00 pm. At all other times, it is open weekdays from 9 am to 5 pm.

Verification of Enrollment

A letter verifying enrollment, along with class entry cards and a receipt for tuition and fees will be sent to the registrant by return mail. The class entry card should be brought to the first class meeting and given to the instructor. In the event that a desired course is full the applicant will be notified and placed on a waiting list.

School and Class Times

Classes which meet Monday and Thursday evenings are from 6:30-9:30; Friday classes meet from 6-9:00 pm and Saturday classes meet from 9-12:00 noon or 1-4:00 pm. During the school year, the school is open to Continuing Education students from 6 to 11 pm Monday through Friday, Saturday from 9 to 6 and Sundays from 1-9 pm. Students have access to the space used by their course(s) during these hours if a class is not using the space. The photography darkroom is open from 6 to 10 pm, Monday through Friday, 9 to 5 on Saturdays and 2 to 8 pm on Sundays. Hours in areas that require monitors may differ.

ID Cards

Every student must have a valid Museum School ID card in order to enter the school building. ID pictures of new students will be taken during the first week of classes at times that will be posted. Returning students will be issued a validation stamp for their present ID card.

Course Cancellation

The school reserves the right to cancel any course which does not have the minimum enrollment, in which case a full refund of tuition and all fees will be made.

Class Cancellation

If classes are cancelled because of inclement weather, a recorded message will be put on the answering machine at 617-442-5597. If daytime classes are cancelled, then evening classes are also cancelled.

Refunds and Withdrawal

Tuition refunds are made only when a formal written notice of withdrawal is received by the Continuing Education Office. The date of such notice will be the effective date of withdrawal, and the amount of the refund is calculated as follows:

If notice received:
Prior to the start of classes, all tuition and lab fees but not registration fee refunded.
First and second weeks of semester, refund is 80% of tuition.
Third week of semester, refund is 60% of tuition.

Fourth week of semester, refund is 40% of tuition.

After fourth week, no refund.
No exceptions.

Counseling

Course counseling is available from the Director of Continuing Education. Contact the Continuing Education Office to make an appointment.

Information

For information, please call Don B. Grey or Doug Williams at (617) 267-1219.

Transcript Request

In order to request an official transcript students must complete a transcript request form, which is available in the Continuing Education Office. You may request this form to be mailed to you by calling (617) 267-1219. Please allow a minimum of two weeks for processing. There is a charge of \$1.00 for each request.

Notice of Nondiscrimination

The School of the Museum of Fine Arts does not discriminate on the basis of race, color, national origin, age, sex or handicap in admission to, access to, treatment in or employment in its programs and activities. The following person has been designated to handle inquiries regarding nondiscrimination policies:

Dean Deborah Dluhy, Academic Dean
School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
(617) 267-6100 x611

Inquiries concerning the application of nondiscrimination policies may also be referred to the Regional Director, Office for Civil Rights, U.S. Department of Education, J.W. McCormack, P.O.C.H., Room 222, Boston, MA 02109-4557.

Continuing Education Faculty

Erica Adams, Ilona Anderson, George Aroush, Kaji Aso, Joel Babb, Susan Belton, Gerry Bergstein, Louisa Bloomstein, William Boyhan, John Brennan, Pauline Broman, Bill Burke, Robert Cafazzo, Joseph Capachietti, Patrick Carter, Christopher Chan, Mark Cooper, Bernadette D'Amore, Deborah Davidson, Milton Derr, Bonnie Donohue, Jim Dow, Barbara Dowling, Ruth Fields, Maggie FitzPatrick, William Flynn, Charles Goss, Siegfried Halus, Ralph Helmlick, Mary Hughes, Larry Johnson, John Kennard, Joseph Landry, Lisa Langhammer, Marilyn Levin, Marja-Ritta Lianko, Yim Lei Lim, Thomas Mancuso, Warren Mather, Jacqueline McBride, Jeanne McCarron, Greg Menco, Anne Mock, David Mussina, John Noelke, Marcy Pape, Clifton Peacock, Linda Priest, John Radloff, Paul Rahilly, Vincent Ricci, Ron Rizzi, Rhoda Rosenberg, Bradley Rubenstein, Michelle Samour, Peter Scott, Robert Siegelman, Walter Stanul, Brenda Star, Sandra Stark, Paul Stopforth, Andrew Syrbick, D. Omar White, Heidi Whitman, Abby Zonies.

Course Descriptions

68

Continuing Education Calendar Fall Semester (15 weeks)

Classes begin. Tuesday, September 4

No classes. (Columbus Day)
Monday, October 8

Substitute Monday class schedule for
Tuesday's. Tuesday, October 9

No classes. (Veterans Day)
Monday, November 12

Substitute Monday class schedule for
Wednesday's. Wednesday, November 14

No classes. (Thanksgiving)
Thursday, November 22

No classes. Vacation.
Friday, November 23

No classes. Vacation.
Saturday, November 24

Last classes meet. End of semester.
Saturday, December 22

Continuing Education Calendar Spring Semester (15 weeks)

Evening & Saturday classes begin.
Monday, January 14

Weekday classes begin.
Tuesday, January 15

No classes. (Martin Luther King Day)
Monday, January 21

No classes. (Washington's Birthday)
Monday, February 18

Substitute Monday's class schedule for
Thursday's. Thursday, February 21

Spring recess begins.
Monday, March 18

Classes resume. Monday, March 25

No classes. (Patriot's Day)
Monday, April 15

Substitute Monday's class schedule for
Tuesday's. Tuesday, April 16

Weekday classes end.
Friday, April 19

Continuing Education classes end.
Friday, May 10

Anatomy I, Skeleton DRW 011 001

Bloomstein, 3 Credits

Friday (Fall Only) 6:00–9:00 pm

This beginning course in human anatomy is designed to give art students a working knowledge of the skeletal and muscular structure of the body. The course is divided between two semesters and it is recommended that they be taken in order starting with the fall semester. The course is of value to those who are interested in improving their rendering of the figure. Improvement is accomplished by providing knowledge of what lies beneath the surface of the figure and how this internal structure forms the surface appearance of the body. Class periods include illustrated lectures on the skeleton, as well as making skeletal observations and drawings from models. Homework will be required. Prior drawing experience is recommended, but not required. (Tuition: \$555, Model Fee: \$10)

Anatomy II, Muscles DRW 012 001

Syrbick, 3 Credits

Friday (Spring Only) 6:00–9:00 pm

Prerequisite: *Anatomy I* or Instructor's Consent

This, the second part of the two-part course in human anatomy covers the musculature. Anatomy I should be taken first since an understanding of the muscles is based on a good working knowledge of the skeleton. Classes consist of illustrated lectures on the major muscles and their relationship to the skeleton and the body's surface, as well as muscular observations and drawings done from models. Homework, consisting of drawing specific muscles in relation to drawings done in class, is an integral and important requirement of the class. Students should develop their sense of observation, structure and space, and gain a greater freedom in their creative rendering of the human form. (Tuition: \$555, Model Fee: \$10)

Animation I FLM 012 002

Cafazzo, 3 Credits

Tue. & Thur. (Fall & Spring)

This course develops basic skills of animation. Inexpensive alternative methods of animating are taught, bringing high quality personal animation within reach of the independent animation student. Basics of animation theory, motion and technique are learned through a series of demonstrations and exercises. Problems in abstract and natural motions, physics, and metamorphosis will be solved by the animator in flipbooks. Line animation, cels, pixillation, rotoscoping, cycles, lip synchronization, and drawing onto film are covered. Experimentation with various media, such as pastel, watercolor, Xerox, cutouts, clay and sand is encouraged. Prior knowledge of filmmaking or drawing is not necessary. Work is primarily done in Super 8mm but 16mm animation facilities are available for advanced projects. (Tuition: \$555, Lab Fee: \$30)

Animation II FLM 014 002

Cafazzo, 3 Credits

Tue. & Thur. (Fall & Spring)

The class will emphasize completion of a semester long project, i.e. a film and soundtrack of your creation. As an advanced animator you will be encouraged to produce a more personal or self

portrait type of film. The super 8 or 16mm formats will be available to work with. Time will be set aside for individual and group assistance such as storyboard sessions, lip sync, sound mixage and A&B roll editing. Sharpening of your animation skills will be encouraged through a number of flipbook exercises. (Tuition: \$555, Lab Fee: \$30)

Art Foundation Workshop FND 010 001

Rosenberg, Siegelman, & McCarron, 3 Credits

Mon. & Wed. (Fall & Spring)

This workshop is for beginners as well as for the experienced artist who wants the challenge of investigating ways of making art. The focus will be on the creative process rather than on a planned and calculated end product. The unpredictable will be encouraged.

The emphasis will be on exploration and experimentation in painting, drawing, 3-D and printmaking (monotypes). Projects will include the transposition of 2-D and 3-D forms, innovative ways of interpreting environmental stimuli and unconventional use of materials and space.

This course will be taught by a team of three instructors. By sharing their differing ways of seeing and responding to the world around them they will introduce the class to the innumerable ways of experiencing and making art.

This course, unique in Boston, exemplifies the open and exciting approach to art at the Museum School. It will be a particular asset to those assembling a portfolio, those exploring the idea of a professional art career and those who want to expand their creative abilities. (Tuition: \$555, Lab Fee: \$20)

Business and Survival Skills for the Visual Artist BSS 001 001

Belton, Non-credit

Tue. & Thur., 6:00–9:00 pm (Spring Only)
Begins January 16th; 12 weeks

A unique course will address the very special questions artists face in careers in the fine arts. What does marketing mean to a fine artist? Is public art a real opportunity? How do I get grants? How do juries work? What are my legal rights? What about insurance? What are my health hazards? How do I find a studio and keep it? What's an art consultant? What about alternatives to commercial galleries?

Learn from people who know. Coordinated by a professional artist, each session will have a guest speaker who is an expert professional in their field. You'll learn how to photograph your work, frame, ship and install it. You'll learn bookkeeping and filing your taxes. You'll put together your resume, slides or presentation package and learn how to approach a gallery . . . and hear from other artists about how to "survive in the meantime."

The resources of printed material from this course can be used all throughout the working career of an artist. (Tuition: \$555, Lab Fee: \$20)

Cartooning I/I DRW 020 001

White, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

A course covering various aspects of car-

tooning including caricatures, editorial cartoons, one-panel gag cartoons and comic strips. We will deal briefly with the history of the art from the reformation to present day (Durer to Doonesbury) and analyze present day cartoonists. We will study humor and we will be very serious about making jokes. A sense of humor is the only prerequisite for the course.

We will do caricatures of each other from life and caricatures of notable figures from photographs. We will do one-panel editorial cartoons, one-panel gag cartoons and create a comic strip. We will touch on nonhumorous cartooning, i.e., adventure comic drawing and fashion illustration caricature, finally discussing satire and the "Fine" Arts. (Tuition: \$295)

Cartooning I/I, Continued DRW 021 001
White, 1.5 Credits
Saturday, 9–12:00, (Fall & Spring)
The second semester continuation of Cartooning I/I. (Tuition: \$324)

Children's Book Workshop DES 041 001
White, 1.5 Credits
Saturday, 1–4:00 pm, (Fall & Spring)
The objective of the workshop is the creation of a children's book "dummy" which will be suitable for submission to a publisher. Each manuscript will be continually cross-criticized by the other students as well as the instructor until it is sufficiently polished.

Subjects discussed will be subject matter, relations with editors/publishers, communication with children, page layout, sex role models, attention to current social issues, attention to parents' concerns, relation of visual presentation to text and comparisons with children's literature in the past, as well as others. (Tuition: \$324)

Clay/Ceramics I CER 011 003
Mather, 3 Credits
Mon. & Wed. (Fall & Spring)
Clay/Ceramics I CER 011 004
Cooper, 3 Credits

Tue. & Thur. (Fall & Spring)
This is an introductory course which will cover the basic techniques of handbuilding, wheelthrowing, glaze application, and kiln firing. The course will emphasize the development of individual expression within the ceramic medium, whether it is sculptural, painterly, or functional. Demonstrations, lectures and museum visits will be held on a regular basis with the purpose of assisting students to create a context for individual expression. All clay, glaze, and firing costs are covered by the lab fee. (Tuition: \$555, Lab fee: \$55)

Clay/Ceramics II CER 012 001
Clay/Ceramics III CER 013 001
Clay/Ceramics IV CER 014 001
Mather, 3 Credits
Mon. & Wed. (Fall & Spring)
Prerequisite: Clay I or II
Clay/Ceramics II CER 012 002
Clay/Ceramics III CER 013 002
Clay/Ceramics IV CER 014 002
Cooper, 3 Credits
Tue. & Thur. (Fall & Spring)
Prerequisite: Clay I or II

This course is for students with experience in handbuilding and/or wheelthrowing. It provides the opportunity for technical development in both areas, as well

as a forum for consideration of formal and philosophical issues. Classes will include demonstrations, group critiques, slide lectures, experiments in glaze chemistry and experience with different types of firing. Individualized projects are designed to focus the student's approach to formal and technical problems. Clay, glazes and firing costs are included in the lab fee. (Tuition: \$555, Lab fee: \$55)

Color I/I DES 001 001
FitzPatrick, 1.5 credits
Saturday, 1–4:00 pm, (Fall & Spring)
This course concerns itself with the fundamentals of color creation, functions and application. It is a useful course for anyone who wants to understand and use color more effectively in any media they use. The power of color as a creative, expressive visual device can be more effectively used given the understanding this type of course provides.

A free personal view of color harmony is developed through appreciation of color as a phenomenon. The student learns how in art color opens up the possibility of creating illusions of space and light and discovers how one color influences others, through a series of exercises utilizing their respective expressive values. No prerequisites. (Tuition: \$324)

Color I/I, Continued DES 002 001
FitzPatrick, 1.5 Credits
Saturday, 1–4:00 pm, (Fall & Spring)
This is the second semester continuation of Color I/I and should be taken after Color I/I in order to receive the equivalent of a full 3 credit course. (Tuition: \$324)

Computer Art: Introduction to ELC 010 002
TBA, 3 Credits
Mon. & Wed. (Fall & Spring)
This course is an introduction to creating images with computers. No previous experience is necessary. Students will be introduced to:

- 1) Various methods of inputting visual information into a computer;
- 2) How to manipulate images in the computer using applications software;
- 3) How to output images from the computer to film, videotape and displays, slides and printouts.

Amiga computers will be used. (Tuition: \$555, Lab Fee: \$10)

Computer Art: C Programming Language ELC 011 001

Aroush, 3 Credits
Tue. & Thur. (Fall)
The personal computer is a uniquely flexible artistic tool. It can assist an artist with drawing, painting, designing 3-D objects, and animating, to name just a few applications. The best art work done on computers is done by artists who write their own programs; only they can take true control of their machine and get it to do what they want it to do instead of what some non-artist commercial programmer thinks an artist should do. This course is a first step to becoming a programmer-artist.

The C programming language (used by virtually all professional graphics software developers today) will be taught, along with fundamentals of 2-D and 3-D computer graphics. Students should plan

on attending every class on time and doing an additional three to four hours work on their own each week. Assignments and projects will be given. Work can be shown on video tape, film, slides, or prints. Class is limited to 10. (Tuition: \$555, Lab Fee: \$10)

Computer Animation ELC 013 002
Johnson & Aroush, 3 Credits
Tue. & Thur. (Spring)

This course focuses on making film and video animations with Amiga computers. Students will use commercial 2-D and 3-D animation programs and the Museum School's own custom software to produce work that can be shown on computer screens, video tape or 16mm film. The class will study the best computer animation work of the past and present, some principles of traditional animation, and computer technology. More general topics of art and technology, cognitive science, and aesthetics of new media will also be explored. Previous experience in traditional animation, computer graphics or both would be really helpful, but is not required. (Tuition: \$555, Lab Fee: \$10)

Design I/I DES 011 001
FitzPatrick, 1.5 Credits
Saturday, 9–12:00, (Fall & Spring)
Design is the process of selection and arrangement of the visual elements used by all artists to express themselves, such as: line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two- and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and provide a foundation and direction for learning in other courses. (Tuition: \$324)

Design I/I, Continued DES 012 001
FitzPatrick, 1.5 Credits
Saturday, 9–12:00, (Fall & Spring)
This is the second semester continuation of Design I/I and is to be taken after Design I/I in order to complete the equivalent of a full introductory course in design. (Tuition: \$324)

Design I, Foundation DES 014 001
Radloff, 3 Credits
Tue. & Thur. (Fall & Spring)
Design is the process of selection and arrangement of the visual elements used by artists to express themselves, such as: line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two- and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and provide a foundation and direction for learning skills in other courses. (Tuition: \$555)

Design II DES 015 001
Radloff, 3 Credits
Tue. & Thur. (Fall & Spring)
This continuation of Design I is intended for serious students who want to develop their design skills beyond the Design I level. Elements of design encountered in the first semester will be reexamined to see how they can be used in new situations including commercial applications. The use of a variety of media and par-

Course Descriptions

70

ticipation in critiques is encouraged.
(Tuition: \$555)

Drawing I/I, Introduction DRW 042 001 Fields, 1.5 Credits

Monday (Fall & Spring)

This is a beginning drawing course. Through classroom exercises, students will explore a range of experiences and materials which will expand their understanding of what drawing is and can be. Primarily using the human figure in short and long poses, the class will study line, mark, gesture, value, and composition. While the primary emphasis will be on developing confidence and facility with drawing mediums, students will also be asked to consider the products of the class as personal, social, and cultural expression. Discussion will be an important aspect of this class. (Tuition: \$324, Model Fee: \$15)

Drawing I/I, Introduction DRW 042 002 Davidson, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

Drawing I/I, Introduction DRW 042 003 Anderson, 1.5 Credits

Saturday, 1–4:00 pm, (Fall & Spring)

This is a beginning drawing course. Through classroom exercises, students will explore a full range of experiences and materials which will expand their understanding of what drawing is and can be. Primarily using the human figure in short and long poses, the class will study line, mark, gesture, value, and composition. While learning basic skills, emphasis will be placed on personal expression and individual growth. Class discussion will be an important aspect of this class. (Tuition: \$324, Model Fee: \$15)

Drawing I/I, Continued DRW 043 001 Fields, 1.5 Credits

Monday (Fall & Spring)

Drawing I/I, Continued DRW 043 002 Davidson, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

Drawing I/I, Continued DRW 043 003 Anderson, 1.5 Credits

Saturday, 1–4:00 pm, (Fall & Spring)
This, the continuation of Drawing I/I, should be taken after Drawing I/I for the equivalent of a full 3 credit course in drawing. (Tuition: \$324, Model Fee: \$15)

Drawing I, Foundation DRW 045 002

Rahilly, 3 Credits

Mon. & Wed. (Fall & Spring)

This course explores fundamental issues in drawing using the figure as a basis. Ideas that are seen in drawings from the Renaissance to the present are examined in slide presentation with a view to finding common themes, common language. The emphasis is on line: line to describe action, to relate forms, to organize shapes and to define space. Attendance is important. (Tuition: \$555, Model Fee: \$30)

Drawing I, Foundation DRW 045 003

Boyhan, 3 Credits

Tue. & Thur. (Fall & Spring)

This course is an introduction to figure drawing as a creative function and a means of learning to see. It covers various drawing techniques, such as perception, perspective, modeling, space and articulation. Using models as subject matter and as a point of departure, problems concerned with rhythm, movement and gesture are presented which are

designed to develop the student's response to form. Design is stressed and the use of a variety of media encouraged. (Tuition: \$555, Model Fee: \$30)

Drawing II/I DRW 046 001

Mencoff, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

Prerequisite: Drawing I or equivalent

This drawing course is for students who have completed an introductory drawing course. It is taught with the premise that drawing, on any level, is the observation and interpretation of sight, thought and experiences through marks. Goals include the expansion of the concept of drawing itself, the underlying premise being that drawing is about infinitely more than just copying. The ability to "see" will be developed and a visual means for personal expression through this medium nurtured. A model is used, with changing set-ups, as a point of departure for the creation of images. Students will be expected to take risks and challenge their knowledge and experience. (Tuition: \$324, Model Fee: \$15)

Drawing II/I DRW 046 002

Noelke, 1.5 Credits

Saturday, 1–4:00 pm, (Fall & Spring)

This drawing course is for students who have completed an introductory drawing course. A model, slides and assigned readings will be provided for the shaping of images. Discussion will be devoted to considering different ways in which technique and style inflect meaning in the drawings produced by the class. Students will be expected to take risks and challenge their knowledge and experience. (Tuition: \$324, Model Fee: \$15)

Drawing II DRW 049 001

Rahilly, 3 Credits

Mon. & Wed. (Fall & Spring)

Drawing II DRW 049 002

Boyhan, 3 Credits

Tue. & Thur. (Fall & Spring)

Drawing II DRW 049 003

Flynn & Mencoff, 3 Credits

Tue. & Thur. (Fall & Spring)

Students will build upon the skills acquired in Drawing I and work to improve their interpretation of form, strengthen their technical skills and discover a personal direction. (Tuition: \$555, Model Fee: \$30)

Drawing II/I, Continued DRW 047 001

Mencoff, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

Drawing II/I, Continued DRW 047 002

Noelke, 1.5 Credits

Saturday, 1–4: pm (Fall & Spring)

This is the second semester continuation of Drawing II/I and should be taken after Drawing II/I in order to take the equivalent of a full 3 credit course in drawing. (Tuition: \$324, Model Fee: \$15)

Drawing III DRW 050 004

Drawing IV DRW 051 004

Drawing V DRW 052 004

Drawing VI DRW 053 004

Flynn & Mencoff, 3 Credits

Tue. & Thur. (Fall & Spring)

Advanced students who are willing to search through the creative process should enroll in these courses. The Roman numeral indicates the semester level of the course. All media can be used. (Tuition: \$555, Model Fee: \$30)

Graphic Design I DES 030 002

Landry, 3 Credits

Mon. & Wed. (Fall Only)

This intensive course presents a series of design assignments of increasing complexity based on realistic project case histories for a variety of clients. Students are taught to organize design problems by breaking them down into logical procedure steps—including problem analysis, creative concept development, mock-up development, and finished art and mechanical development. As students progress through the term the course emphasis shifts from creative idea development theory and design theory to practical instruction in typography, mechanical art, the reproduction camera, and the use of graphic design materials. The course is designed to accommodate both beginners, who want to develop basic design thinking and skills, and more advanced students, who may want to utilize the course to develop their portfolios. Slide lectures on creativity, graphic design, typography, illustration and sign system design are a regular part of the course. (Tuition: \$555, Lab Fee: \$15)

Illustration DES 042 002

Landry, 3 Credits

Mon. & Wed. (Spring Only)

An intensive course in pictorial communication with weekly assignments, slide lectures, and critiques. The course will cover idea generation and visual metaphor development techniques, fundamentals of picture composition, studio methods, and the reproduction camera. Class projects will include theoretical assignments, and the illustration of editorials, short stories, book covers, posters, and murals. Students may bring projects of their own to the latter part of the course, and actual outside jobs will be assigned when available. (Tuition: \$555)

Lithography PRT 011 002

Brennan, 1.5 Credits

Mon. (Fall & Spring)

A course for students interested in learning the varied methods and techniques used in stone and aluminium plate lithography. Among the processes to be explored are direct drawing, transfers, collage methods, color printing and registration methods. Advanced students will have the opportunity to further their skills and image development. All students will have creative freedom and will develop technical knowledge by printing images of their own choosing. Demonstrations and lectures will be given. In order to gain a full understanding and control of the lithograph process be prepared to take notes, collect information, concentrate, and attend class regularly. (Tuition: \$324, Lab Fee: \$10)

Metals I: Metalsmithing & Jewelry-Making MTL 011 001

Hughes, 3 Credits

Mon. & Wed. (Fall & Spring)

This class will cover the fundamentals of jewelry-making and metalsmithing. Techniques will include basic forming, forging, cold connection, patterning, soldering and construction, plus incorporating the use of other materials. There will be strong emphasis on personal design development as a tool in creating individual statements in metal. (Tuition: \$555, Lab Fee: \$20)

Metals I: Metalsmithing & Jewelry-Making MTL 011 002

Priest, 3 Credits

Tue. & Thur. (Fall & Spring)

This course serves as an introduction to the techniques and possibilities of metal work covering the principal techniques of cutting, soldering, fabrication, cold forging or forming. Each person will be attempting not only to learn the craft, but to develop a personal point of view at the same time. This is not a "crafts" course. Metals is a highly technical fine arts medium. (Tuition: \$555, Lab Fee: \$20)

Metals II MTL 012 001

Metals III MTL 013 001

Hughes, 3 Credits

Mon. & Wed. (Fall & Spring)

Prerequisite: Metals I or II

Metals II MTL 012 002

Metals III MTL 013 002

Priest, 3 Credits

Tue. & Thur. (Fall & Spring)

Prerequisite: Metals I or II

Continuations of Metals I and II. Additional metalworking techniques are taught and increased emphasis is placed upon design and developing personal expression in metal. A growing familiarity with metal, its potential and beauty, enables students to realize more exciting ideas. (Tuition: \$555, Lab Fee: \$20)

Mixed Media and Image Development

SPE 005 001

Rhoda Rosenberg, 1.5 Credits

Saturday, 1-4:00 pm (Fall & Spring)

Combining different art media is a very fertile and exciting way to create images. Students will be introduced to new and different ideas and techniques to create, manipulate and develop images as well as transform one piece of art work into another. Participants will experiment using various drawing and painting materials as well as explore the vast and numerous possibilities of combining media in collage and construction. Students may start with "damaged goods:" paintings, drawings, prints or sculptures that just don't "work," and rework or combine them to create new images that do work. Students may also start from scratch and create their images using new materials. Emphasis will be on the individual using materials in a personal and expressive way.

This course is for those who want to learn how to combine more than one art medium or technique in their work and for those who want to open up their creative potential by taking risks and going one step further. Open to students on all levels. (Tuition: \$324)

Musical Instruments: Design & Construction SPE 008 001

Stanul, 1.5 Credits

Saturday, 10-1:00, (Spring)

Musical instruments have always merged design and aesthetic considerations with the practical requirements of sound production, the more successful products being an exalted blend of art, physics and function. A wide variety of woodworking skills and techniques are developed to realize these design objectives. Often they involve shaping, bending and joining diaphanously thin wood into delicate yet amazingly strong structures. These skills can also be applied to a wide range

of other wood fabrications and sculptures. Students are expected to make a functional and aesthetically satisfying instrument which, depending on their interest and woodworking experience, may range from a simple folk instrument (e.g. dulcimer, drum, kalimba) to a more ambitious project. (Tuition: \$324, Lab Fee: \$10)

Painting I/I, Introduction PAI 040 001

Peacock, 1.5 Credits

Wed. (Fall & Spring)

This is an introductory course in the theory and practice of painting. Projects include direct studies from both still-life objects and the live model, using either oil or acrylic paint. Emphasis will be placed on understanding the painting technique. Both figure and still-life themes will be linked to the tradition of Western painting in short classroom discussions. Specific painting assignments will be given and class critiques will periodically take place. (Tuition: \$324, Model Fee: \$10)

Painting I/I, Introduction PAI 040 002

Rubenstein, 1.5 Credits

Saturday, 9-12:00, (Fall & Spring)

Painting is a sensual, exciting and revealing process for the beginning student as well as the experienced artist. In this course students with little or no experience in painting will build a strong foundation in techniques which will free them to discover and explore personal imagery. Presentations in basic as well as more complex techniques are given; a variety of exercises are offered in group and individual instruction allowing each student to choose the techniques which best support their personal intention. Projects using self portraiture, landscape, still-life and the imagination as reference points are given and students are encouraged to explore their expressive response to these subjects. Visits to the Museum of Fine Arts, slide presentations and group discussion are included in this course which give the students the opportunity to regard their work in a historical and contemporary context. (Tuition: \$324, Model Fee: \$10)

Painting: Fundamental Process

PAI 060 001

Aso, 1.5 Credits

Saturday, 1-4:00 pm, (Fall & Spring)

Explore the whole process of painting, from finding the subject and preparing it for the transformation onto the canvas through drawing and color processes and the proper use of media and tools. (Most often, the subject will be a still-life.) Every class day, a short lecture will be given and students will express their basic ideas about art and life, focusing on Eastern and Western philosophies and on today's phenomenological thought. (Tuition: \$324, Model Fee: \$10)

Painting I/I, Continued PAI 041 001

Peacock, 1.5 Credits

Wed. (Fall & Spring)

Painting I/I, Continued PAI 041 002

Rubenstein, 1.5 Credits

Saturday, 9-12:00, (Fall & Spring)

Painting Fund. Proc., Continued

PAI 061 001

Aso, 1.5 Credits

Saturday, 1-4:00 pm (Fall & Spring)

This, the continuation of Painting I/I,

should be taken after Painting I/I in order to receive the equivalent of a 3 credit course in painting. New students must have the instructor's consent to take these courses. (Tuition: \$324, Model Fee: \$10)

Painting I, Foundation PAI 051 001

Zonies, 3 credits

Tue. & Thur. (Fall Only)

In this class an effort is made to teach beginning students how a painting evolves. This course will introduce the beginning student to the technique and expressive potential of paint (oil or acrylic). Students will develop their visual perception and expressive capabilities as well as a working knowledge of materials and techniques of painting. Projects will include still-life, landscape, figure. An independent project will be encouraged. Issues of drawing, color, light, space, composition and the orchestration of a painting will be addressed. Instruction is individualized with periodic class critiques. (Tuition: \$555, Model Fee: \$15)

Painting II, Intermediate PAI 052 004

Imber, 3 Credits

Tue. & Thur. (Spring)

Prerequisite: Painting, Foundation or equivalent

In this course, students will be encouraged to further develop basic skills and begin searching for personal uses of color, form, space and content. The emphasis will be on working from the model; however, students wishing to pursue personal imagery will be encouraged as well. Demonstrations, group critiques and analyses of old and new masters through slides, books and museum visits will be included. (Tuition: \$555, Model Fee: \$15)

Painting II-IV, Intermediate to Advanced PAI 053 001

FitzPatrick, 3 Credits

Mon & Wed. (Fall & Spring)

Prerequisite: Painting I or equivalent

Students will be encouraged to develop technical skills, explore composition and color, and build a personal vocabulary. Individual experimentation, in combination with assigned problems in figure painting, collage, still-life and abstraction are modified to fit the needs of each student. Museum trips, slide presentations and group discussions will be included. (Tuition: \$555, Model Fee: \$15)

Painting: Bumps on the Wall SCP 003 001

Goss, 1.5 Credits

Thur. (Fall & Spring)

See course description under Sculpture.

Painting: Realist PAI 062 001

Babb, 1.5 Credits

Saturday, 1-4:00 pm, (Fall & Spring)

This is a multi-level painting course for students interested in the many various concepts and techniques of realism, fundamental painting methods, and perception.

The course will consist of in-class work from the model and still-life, other subjects, interiors, city-scapes and landscapes in which the potential of the use of photographs and preliminary drawings will be explored. Attitudes toward subject matter, subjectivity and objectivity, visual perception, illusionism, naturalism,

Course Descriptions

72

idealism, etc. are discussed and the formalisms of design, composition and color are related to the structuring and interpreting of space. No prerequisites, but drawing experience is recommended. (Tuition: \$324, Model Fee: \$10)

Painting: Realist, Continued PAI 063 001 Babb, 1.5 Credits

Saturday, 1–4:00 pm, (Fall & Spring)

This is the second semester continuation of Realist Painting. Students should sign up for this course when continuing in the course for a second semester. (Tuition: \$324, Model Fee: \$10)

Painting: Weekly Critique PAI 065 001 Bergstein, 1.5 Credits

Tue. (Fall & Spring)

This course offers group critiques to artists/students working independently at many levels of experience. We discuss, in depth, the work of three students each meeting, providing at least 3 critiques per semester for each class member. These critiques can take place in school or at the artist's studio (providing it is within a reasonable distance from school). Discussions will be designed to spur growth in students' work, breadth of vision and depth of knowledge by encouraging them to look at their own work and the work of others in new ways. Discussion will focus on aesthetic, technical and philosophical issues which relate to the concerns of class members. Slide talks and museum trips will augment the critiques where appropriate. (Tuition: \$324)

Papermaking PRT 041 002

Samour, 1.5 Credits

Tue. (Fall & Spring)

This class explores the possibilities of paper as a direct and malleable art material. By coloring pulp, forming it over armatures and combining it with found materials, students create both two and three dimensional pieces. Preparation of different pulps, basic sheet forming, collaging and vacuum forming techniques as well as the use of pigments and other coloring agents is taught. Students are encouraged to explore their own applications of this versatile medium as they gain technical experience. (Tuition: \$324, Lab Fee: \$10)

Photography I: Foundation Black & White PHT 011 002

Kennard, 3 Credits

Tue. & Thur. (Fall & Spring)

This introductory course in the art and craft of photography will emphasize the use of the camera as a creative tool. Students will be taught how to use all types of cameras and related equipment, how to properly expose and develop film, and how to create good black and white prints. Once students have acquired these basic photographic technical skills, then the emphasis of the course will shift from photographic craft to the art of photography. Students must have a fully adjustable camera. (Tuition: \$555, Lab Fee: \$40)

Photography II PHT 012 002

Mussina, 3 Credits

Mon. & Wed. (Fall & Spring)

Prerequisite: Photography I or equivalent.

This course's objectives are to refine the student's visual awareness and to develop their technical abilities. During the first half of the semester weekly assignments

and critiques, as well as illustrated lectures will provide a forum to explore critical issues pertaining to photography. Also advanced film exposure, development controls, and printing techniques will be covered. During the semester's second half the emphasis will be on the student's vision toward a cohesive body of work. Lab time will be available during the course. (Tuition: \$555, Lab Fee: \$40)

Photography III PHT 013 001

Photography IV PHT 014 001

Mussina, 3 Credits

Mon. & Wed. (Fall & Spring)

Prerequisite: Photo II, III or equivalent.

These intermediate and advanced courses in photography have the purpose of assisting individual development in the medium. Professional attitudes and approaches will be discussed in group critiques. Skills and problems, technical as well as artistic, relevant to the student's work will also be addressed. (Tuition: \$555, Lab Fee: \$40)

Portrait Painting & Drawing PAI 067 001

Carter, 3 Credits

Tue. & Thur. (Fall Only)

Portraiture is both specific and general, timely and timeless. It tells us about a specific individual while at the same time telling us something about us all. The portrait is first, a painting/drawing—involving similar technical, organizational, spiritual and philosophical concerns of any good work of art. The initial objective is to produce a physical resemblance to the model—but more importantly progress toward the elusive "other" . . . inner life (at times at the expense of that physical likeness). Several approaches will be introduced in order to help the individual discover an appropriate direction which is natural and personal. (Tuition: \$555, Model Fee: \$20)

Portrait Drawing DRW 080 002

Carter, 1.5 Credits

Wed. (Spring Only)

Portraiture is both specific and general, timely and timeless. It tells us about a specific individual while at the same time telling us something about us all. The portrait is first, a painting/drawing—involving similar technical, organizational, spiritual and philosophical concerns basic to any good work of art. The initial objective is to produce a physical resemblance to the model, but even more important is to progress toward the elusive "other" inner life (at times at the expense of that physical likeness). Several approaches will be introduced in order to help the individual discover an appropriate direction which is natural and personal. This course will be held in a drawing studio; therefore, we will be using drawing materials such as charcoal, graphite, etc. and fast drying media only: acrylics, ink washes, or any water based paint. Oils will not be used for the Spring course. (Tuition: \$324, Model Fee: \$10)

Printmaking: Collograph, Linoleum Block, Woodcut, Stencil and Introduction to Lithography PRT 004 001

Brennan, 1.5 Credits

Wed. (Fall & Spring)

This course is offered to students interested in learning about a variety of processes in printmaking. It is also an

opportunity to expand your knowledge in print techniques and methods of working. The collograph is essentially a collaging of various material and texture to create surfaces which are inked and printed in a manner similar to etching. There is a spontaneity in the manner with which you create your images and the effects are often exciting. The woodcut and linoleum block are relief processes whereby you cut your design into relief using various tools to achieve the desired effect. We will also work with stencil methods to further develop your ideas; perhaps discover possible combinations of media. In addition, students will have the opportunity to work in lithography. In this introduction to the process you will learn about stone and plate methods and its potential for your image making. (Tuition: \$324, Lab Fee: \$10)

Printmaking I/I: Monoprinting

PRT 021 001

Scott, 1.5 Credits

Tue. (Fall & Spring)

Printmaking I/I: Monoprinting and Etching PRT 022 001

Scott, 1.5 Credits

Thur. (Fall & Spring)

Using monoprinting as an introductory process, the student will be exposed to the expressive possibilities of this, the most painterly of printing processes, and will gain familiarity with a range of printmaking techniques—multiple plate and viscosity color printing, collé, transfers, etc. From here it is a natural progression to expand into intaglio printing and the range of techniques it offers—etching, drypoint, aquatint, etc. The course is open to beginning through advanced students and they may sign up for either or both evenings. Those taking both periods can use the additional class time to develop the techniques mentioned above and learn additional media, such as collograph or relief (block) printing. (For one period: Tuition: \$324, Lab Fee \$10) (For two periods: Tuition: \$555, Lab Fee \$20)

Printmaking I/I: Monoprinting/

Monotype PRT 021 002

Siegelman, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

Monoprinting and monotype are exciting ways to combine drawing and painting with printmaking. Both are ways of making single unique prints through an uncomplicated means and act as a natural introduction to printmaking. Each is a very versatile and flexible medium offering a wide range of possibilities for personal expression. The class is run as an open studio where students will be encouraged to experiment and thoroughly explore the medium. Demonstrations of monoprinting techniques in black and white and color will be given, leaving ample time for work, group discussions and critiques. Individual attention will be emphasized to help students discover which methods are most suitable to their own creative process and expression. (Tuition: \$324, Lab Fee: \$10)

Printmaking I/I, Continued:

Monoprinting PRT 023 001

Scott, 1.5 Credits

Tue. (Fall & Spring)

Printmaking I/I, Continued:

Monoprinting and Etching PRT 024 001

Scott, 1.5 Credits

Thur. (Fall & Spring)

Printmaking I/I, Continued:

Monoprinting/Monotype PRT 023 003

Siegelman, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

The second semester continuation of Printmaking I/I. (For one period: Tuition: \$324, Lab Fee: \$10) (For two periods: Tuition: \$555, Lab Fee: \$20)

Sculpture: Bumps on the Wall

SCP 003 001

Goss, 1.5 Credits

Thur. (Fall & Spring)

For sculptors, painters, people who draw and photographers who want to realize their ideas in a three-dimensional, wall sculpture format. The course is designed to encompass the needs of those who are working in two or more disciplines and want to focus all of these approaches into one art experience; wall sculpture. For some, it will entail risks with the transformation of painted and drawn images into "real" space and the mechanics of such action. For others it will present the challenge of literally bouncing 3-D ideas off the wall and seeing if they stick. From fabrication of raw materials to the use of found objects, the class will investigate new ways of assemblage, color, and fastening techniques. There will be out of class assignments and each student should have previous art experience in any of the four media that will be combined. (Tuition: \$324)

Sculpture: Carving in Stone & Wood I/I

SCP 006 001

D'Amore, 1.5 credits

Mon. (Fall & Spring)

Sculpture: Carving in Stone & Wood I/I

SCP 007 002

D'Amore, 1.5 Credits

Wed. (Fall & Spring)

Exploring the universe of three dimensions through carving is a very special way to encounter form, line and volume. Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way, and the carver develops a familiarity with shape "full from the inside." This is valuable learning for sculptors and all visual artist, and enhances one's ability to create work of visual and tactile depth and dimension. The course will cover instruction in the techniques of stone and wood carving from the roughing out of a piece to the final finishing. Sharpening and maintenance of tools is included. Initially, students will use traditional hand tools to work their choice of either hard or soft stone or wood. As the course progresses, they will work up to the use of power tools. Students will be encouraged to experiment and find their own personal language in their chosen material. Students may register for one or two class sessions per week. (Tuition for one session: \$324, Lab Fee: \$20) (Tuition for two sessions: \$555, Lab Fee: \$40)

Sculpture: Carving in Stone & Wood I/I, Continued SCP 008 001

D'Amore, 1.5 Credits

Mon. (Fall & Spring)

Sculpture: Carving in Stone & Wood I/I, Continued SCP 009 001

D'Amore, 1.5 Credits

Wed. (Fall & Spring)

The second semester continuation of Carving I/I. Students may register for one or two class sessions per week. Students may take this course for more than two semesters. Those doing so should register for this course number. (Tuition for one session: \$324, Lab Fee: \$20) (Tuition for two sessions: \$555, Lab Fee: \$40)

Sculpture I SCP 025 002

Helmlick, 3 Credits

Tue. & Thur. (Fall & Spring)

The intent of this course is to introduce the student to the very broad and diverse medium we call sculpture. Working primarily with clay and wood, students will be encouraged to discover, each for themselves, what sculpture is. Basic working skills in each of the materials used will be taught. Demonstrations, lectures and field trips to view sculpture will be included. Students will be encouraged to take an idea, select the proper material for expressing the idea and work the idea out to a successful conclusion. (Tuition: \$555, Lab Fee: \$20)

Silkscreen/Aquascreen I/I PRT 030 001

Lianko, 1.5 Credits

Mon. (Fall & Spring)

Silkscreen/Aquascreen I/I PRT 030 002

Lianko, 1.5 Credits

Wed. (Fall & Spring)

This course offers a completely new and non-toxic approach to printmaking using water-based inks and a screen for creating monotypes and editions of images. This versatile process allows students to combine printing and drawing in a uniquely free way. In the beginning the emphasis will be on learning the basic techniques. As skills develop, students will be able to combine different methods for the most satisfactory results. We will start with monotypes and explore color and textural effects as well as basic composition planning. From there we will continue with edition printing using lithocrayons, blockouts and film. Although projects will be assigned, students will be encouraged to invent their own. Group discussions on the process will be held regularly. Students may register for one or two class sessions per week. (Tuition for 1 session: \$324, Lab Fee: \$15) (Tuition for 2 sessions: \$555, Lab Fee: \$25)

Silkscreen/Aquascreen I/I, Continued

PRT 031 001

Lianko, 1.5 Credits

Mon. (Fall & Spring)

Prerequisite: Silkscreen I/I or equivalent

Silkscreen/Aquascreen I/I, Continued

PRT 031 002

Lianko, 1.5 Credits

Wed. (Fall & Spring)

Prerequisite: Silkscreen I/I or equivalent

This course is for students who already are familiar with different screening techniques, and who now are ready to switch to water-based inks. The course is run as a workshop with the emphasis on individual experimentation and discovery. Students may register for one or two class sessions per week. (Tuition for 1 session: \$324, Lab Fee: \$15) (Tuition for 2 sessions: \$555, Lab Fee: \$25)

Stained Glass I/I STG 001 001

Dowling, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

This course is open to beginning through

advanced students. Beginning students are taught the technique of producing leaded glass panels while learning the art and becoming acquainted with the unique qualities of glass; its texture and color, and the way it reacts to light. After completing one panel, beginners will explore the medium further. Advanced students will be encouraged to use other methods such as painting, laminating, layering, and sandblasting. All students will be urged to push this art to its greatest potential, whether it be traditional leading or experimenting with other techniques. Materials are not included in tuition. Glass and other supplies are purchased by the student from the school as needed. (Tuition: \$324)

Stained Glass I/I, Continued

STG 002 001

Dowling, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

The second semester continuation of Stained Glass I/I. Materials are not included in tuition. Glass and other supplies are purchased by the student from the school as needed. (Tuition: \$324)

Watercolor I/I PAI 083 001

Whitman, 1.5 Credits

Tue. (Fall & Spring)

This painting course is open to students of both beginning and more advanced levels of ability. Students will paint directly from the figure and still life. The focus of the entire course will be on work with color, drawing, and composition. There will, however, be exercises to help students develop familiarity and skill with paint, paper, and brushes. Experimentation with other water-based media (such as gouache, acrylic), as well as work with drawing materials and collage will be encouraged. There will also be frequent group discussions, slide presentations, and reviews of work done outside of class. This course will emphasize personal expression while developing skills. (Tuition: \$324)

Watercolor I/I PAI 083 002

Aso, 1.5 Credits

Saturday, 9–12:00, (Fall & Spring)

A general introduction to watercolor, using an Eastern approach to the medium, which focuses on the vision of expressing nature through transparent, pure and standard watercolor media. It could be categorized as abstract or colorfield painting, yet the course will challenge students to discover some new aspects of the medium. A short lecture of general information on watercolor and a wider knowledge of art will be given during each class. No previous training is necessary. This course is similar to the two-evening a week course taught by Mr. Aso, but since it only meets once per week, students should take this course for two semesters to get the equivalent of the evening course. (Tuition: \$324)

Watercolor I PAI 085 001

Aso, 3 credits

Mon. & Wed. (Fall & Spring)

A general introduction to watercolor, using an Eastern approach to the medium, which focuses on the vision of expressing nature through transparent, pure and standard watercolor media. It could be categorized as abstract or colorfield painting, yet the course will challenge students

to discover some new aspects of the medium. A short lecture of general information on watercolor and a wider knowledge of art will be given during each class. No previous training is necessary. (Tuition: \$555)

Watercolor I/I, Continued PAI 084 001
Whitman, 1.5 Credits

Tue. (Fall & Spring)
Watercolor I/I, Continued PAI 084 002
Aso, 1.5 Credits
Saturday, 9–12:00, (Fall & Spring)
The second semester continuation of Watercolor I/I. This course is taken in order to receive the equivalent instruction and credit of a full 3 credit watercolor course. (Tuition: \$324)

Watercolor II PAI 086 001

Aso, 3 Credits
Mon. & Wed. (Fall & Spring)
This continuation of Watercolor I will deal with the transformation of abstract and representational art through color and light. The class will explore the fundamental construction of visual concepts. (Tuition: \$555)

Wood I, Introduction SCP 061 001

Stanul, 3 Credits
Mon. & Wed. (Fall & Spring)
Throughout history, wood has provided a sensuous, expressive and functional medium for the masks of African Dogon, the chairs of the Shakers, the sculptures of Brancusi and the boxes of Cornell. From construction grade lumber to exotic hardwoods, every species offers the artist both resistance and suggestion, every type of construction its unique appeal. This course is for those who appreciate the beauty, utility and artistic potential of wood and who want to acquire the basic skills of working it. Students will be encouraged to develop and expand a vocabulary of technical and aesthetic resources with which they can design and construct artistic and structurally sound pieces. Instruction in both hand and power tool techniques, laminating, bending, carving and turning is included. (Tuition: \$555, Lab Fee: \$20)

Wood II, Design & Artisanry

SCP 062 001

Wood III, Design & Artisanry

SCP 063 001

Stanul, 3 Credits
Mon. & Wed. (Fall & Spring)
This continuation of Wood I and II is for students who have acquired a sound foundation in the use of woodworking tools. New students may start here if they have the requisite background. The course concerns itself with the creative uses of wood, from cabinetmaking to sculpture. Designing for wood is emphasized with the purpose of obtaining a satisfactory combination of structure, function and aesthetics. (Tuition: \$555, Lab Fee: \$20)

Additional Course Options

Weekday courses intended primarily for matriculated students in the Degree and Diploma programs of the Museum School, can also be taken by non-matriculated students through the Continuing Education program. These courses are taught Monday through Friday from 9–12 am or 2–5 pm and meet for one or more three hour periods per week. Admission is limited to courses which have space

available after matriculated students have enrolled.

Non-matriculated students may take up to a maximum of three periods per week at a tuition rate of \$645 per period, for studio courses and \$650 per course for History of Art courses.

Credit is awarded according to the number of periods per week that a course meets. For each period per week, 1.5 semester hour credits are awarded. Credit is not awarded for Art History courses.

Students taking weekday courses through Continuing Education have access to the school only during the period their class meets, the noon period before or after, plus evenings and weekends when the school is open to all students and monitors are available in those areas where they are needed.

Anyone interested in taking weekday classes should call (617) 267-1219 and request a Weekday course listing.

The registration procedure for these weekday courses is as follows:

1. Two to four weeks prior to the start of classes call (617) 267-1219 and request a weekday course schedule. From this schedule determine when the course(s) you are interested in taking will first meet.
2. On the first day the course meets, come to the Continuing Education office and pick up a "Faculty Approval" form and an application. Go to class and have the instructor approve you into the course by signing the form.
3. Fill out the application form in its entirety.
4. Return to the Continuing Education office with the completed application and the signed "Faculty Approval" form, and pay for the course.

Summer School will be in session from late June through early August. Each course meets for three hours, five days a week for six weeks for a total of 90 class hours. The credit for each course is three semester hour credits. Summer School credits are applicable to the regular day school diploma and degree programs. Grading is on a pass/fail basis with written review accompanying the grades.

Classes are filled on a first-come, first-served basis, with the School reserving the right to recommend course changes if prerequisite work is required. High school juniors and seniors may apply if their application is accompanied by a teacher's recommendation.

Applications for Summer School will be accepted after April 1, by mail or in person. Because classes will not convene without a minimum enrollment, we ask you to include a second choice of class where possible. Decisions on discontinued courses will be made one week before the first class meeting.

Since enrollment is on a first-come, first-served basis, early enrollment is encouraged in order to insure the student's place in the class he/she wants.

The School will be open Monday through Friday from 8:30 to 5:00 pm. Morning classes will be held from 9:00 am to 12:00 pm; afternoon classes from 1:00 to 4:00 pm.

Tuition

Tuition for each three credit course has not been determined as of the date of this printing.

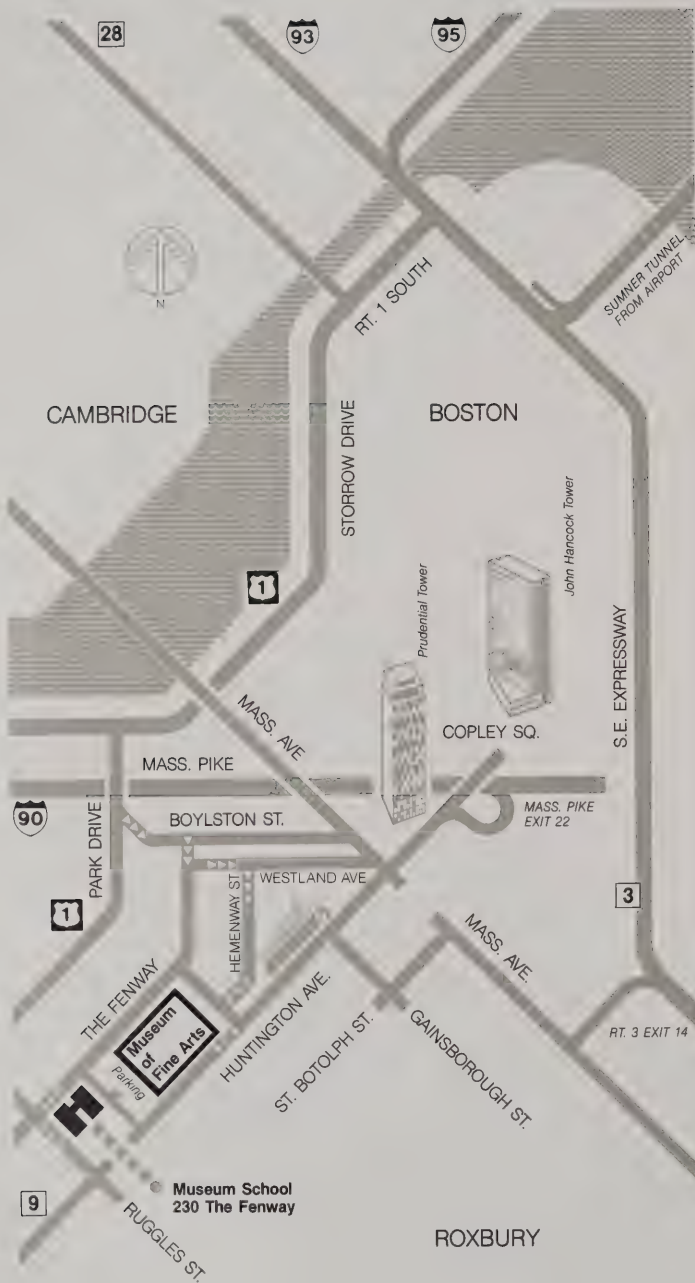
Tuition refunds are made only when a formal written notice of withdrawal is addressed to the Registrar containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount calculated as follows:

If notice of withdrawal is received during:
1st week of classes, refund is 80% of tuition only;
2nd week of classes, refund is 50% of tuition only;
No refund after 2nd week of classes.
The School reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and fees will be made.

Courses

The specific courses to be offered in the Summer School have not been determined. **Anyone interested in taking Summer School courses should request a catalogue after April 1. Please call (617) 267-1219.**

Student Information		(Please Print)	
Name:			
Local Address:			
City:			
State:		Zip Code:	
Home Phone Number:			
Work Phone Number:			
Permanent Address:			
City:			
State:		Zip Code:	
Phone Number:			
Social Security Number:			
Date of Birth:			
In emergency, notify:			
Relationship:			
Home Phone Number:			
Work Phone Number:			
Education Information			
Are you currently attending school?		<input type="checkbox"/> Yes <input type="checkbox"/> No	
Where?			
Will you graduate this coming June?		<input type="checkbox"/> Yes <input type="checkbox"/> No	
Have you previously attended the Museum School?		<input type="checkbox"/> Yes <input type="checkbox"/> No	
When?			
What program?		<input type="checkbox"/> Degree <input type="checkbox"/> Diploma	
		<input type="checkbox"/> Evening/Saturday <input type="checkbox"/> Summer	
How did you learn about our continuing education program?			
Course(s) Registering For:			
Number:		Name:	
1.			
2.			
3.			
Alternative Courses:			
1.			
2.			
3.			
Are you a member of the Museum?		<input type="checkbox"/> Yes <input type="checkbox"/> No	
Charges for Courses			
Payment in full must accompany this application.			
Tuition:			
Course 1		\$	
Course 2		\$	
Course 3		\$	
Lab Fees:			
Course 1		\$	
Course 2		\$	
Course 3		\$	
Registration Fee:			
Paid each time registering.		\$ 10.00	
Total Tuition and Fees:		\$	
Signature of Applicant			
Signature:			
Date:			
Mail or bring completed application to: Continuing Education Office, School of the Museum of Fine Arts, 230 The Fenway, Boston, Massachusetts 02115			
MasterCard or Visa Payment Authorization			
I authorize the charging of		\$	
Account Number:			
Expiration Date:			
Card Holder's Name:			
Signature:			
Ethnic Survey (Voluntary Information for Federal Government)			
<input type="checkbox"/> Afro-American		<input type="checkbox"/> Hispanic American	
<input type="checkbox"/> American Indian		<input type="checkbox"/> Asian American	
<input type="checkbox"/> Caucasian American		<input type="checkbox"/> Other American	
<input type="checkbox"/> Prefer not to respond			
<input type="checkbox"/> Female		<input type="checkbox"/> Male	
For Office Use Only			
Date Received:			
Amount Received:		\$	
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Balance Due:		\$	
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Balance Due:		\$	
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Count:		Class Card:	
Class List:		ID Card:	
Confirm:		Numerical:	
Museum Member:		Financial:	



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